

Anecdotes of An Old Manager and Others

THE

NEW

YORK

DRAMATIC MIRROR

DECEMBER 23, 1914

PRICE 10 CENTS



TRIXIE FRIGANZA

Mirror Annual Number Out January 27



Daily, N. Y.
Ethel Grandin, who is appearing in leading roles for the Smallwood Film Company



Robert Pitkin, Stewart Baird and Hazel Dawn in an amusing scene from Victor Herbert and Harry B. Smith's latest musical comedy, "The Debutante."



Walt, N. Y.
Arthur Lipson, Jose Collins, Connie Ediss and Lew Hearn in a scene from "Suzi"



Walt, N. Y.
John W. Cope, Grant Mitchell and Ruth Shepley in one of the many hilarious moments in "It Pays to Advertise"



Copyright, Ira L. Hill's Studio, N. Y. City.
Mr. and Mrs. Vernon Castle, whose graceful interpretation of the modern dances is one of the chief features of "Watch Your Step"

A GLIMPSE AT PLAYS AND PLAYERS.



THE NEW YORK DRAMATIC MIRROR

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AN ENEMY OF THE KING'S ENGLISH

Anecdotes of a Famous Manager

By JNO. LYNCH

JOHN STETSON, the old-time Boston manager, was certainly a lineal descendant of Mrs. Malaprop. Of course, it is probably true that he never committed one-tenth of the assaults upon the English language that were placed at his doors. Just as all stuttering stories were ascribed to William Traversa, the broker, so all tales of the wrong word used in the wrong place, were tacked on to Stetson. But that he did cause customary English to commit hari-kari pretty frequently is indubitable. I can tell of one instance from my own knowledge.

After Stetson had succeeded in accumulating a good deal of money he built a pretentious country place at Beverley Hills. If I am not mistaken, it was this house that President Taft used as a Summer White House for several years. Of course, this house was fair game for the jokers. They told weird tales of Stetson's conversations about his indecent lights, refrigerators to heat every room, conception rooms on either side of the hall and staccato-work in the coves of the ceilings. One, with a little more imagination than the rest, gravely asserted that the manager had told him that his dining-room was impure and his drawing-room in the style of Lewis Cass.

Stetson was really inordinately proud of this house; but, like many another man under similar circumstances, he insisted that he cared nothing about it, and was only building it to please the members of his family. Something took me to his office one morning. I had not been there many minutes when he commenced to tell me about this wonderful house of his, and to growl and grumble over the cost of it all. The kennels in particular he selected for the objects of his simulated disgust at the moment.

"It's just throwing money into the fire," he contended. "We haven't an animal on the place worth two dollars; but the way those women are fitting up those confounded kennels, anyone would think that they expected them to be occupied by the Dog of Venice himself."

Quite apart from his sins against the dictionary, Stetson possessed a keen wit of his own. The story of how he insisted that the initials of Mrs. D. P. Bowers's name stood for "damn poor business," has been told so often that it has become almost a classic. And, let me say incidentally, I always felt a good deal of sympathy for the people who stayed away from that robust lady's performances. She was intelligent, she was earnest, and of force she had rather more than her share. But even her most ardent admirer cannot deny that the result of all her efforts was decidedly dull. And that is the one unpardonable sin on the stage—or off of it, for the matter of that.

I once chanced to run across Stetson in the city of Syracuse, in New York State. Something had delayed him there, and when I put eyes upon him, he was undergoing slow torture at the hands of a member of a local stock company who had in some manner succeeded in cornering poor John in the lobby of a hotel and was fast boring him to death

with tales of his genius and of the lack of its appreciation by the public. Out of pity I tried to break in upon the conversation, but it was no use. The actor simply ignored me and kept on with his eternal talk. According to his own estimate, his wrongs were many, his faults none. He was a much abused and misunderstood man, but nothing could stop him from airing his grievances. Finally he turned to Stetson and in his best tragedy manner exclaimed:

"I suppose you think that I remain in a place like this because I have to. I assure you nothing could be further from the truth. You may not believe it, but at the present moment I have three splendid opportunities to go to New York."

"Believe it!" answered Stetson, getting up and preparing to make his escape. "My dear man, of course I know it. Let me see—they are the New York Central, the D. L. & W. and the West Shore railroads, are they not?"

It was either on this same journey or on one shortly following it, that I met Stetson again at the home of J. K. Emmet in Albany. Emmet's house was the famous Wolfert's Roost, afterwards occupied by David B. Hill, the politician who was accused of every crime in the calendar while he was in active life and who proved, at the end, that he was a far more honest man than many of his traducers by dying poor.

If ever an actor lived who could claim to hold his public in the hollow of his hand, that man was Fritz Emmet. His popularity was wonderful. Long after his voice had become a mere thread and his handsome face and figure had succumbed to the woeful effects of his deplorable dissipation, his admirers flocked to see him, and never thought of denying him their applause. And how well the sly old fox knew it!

I recall once having been on the stage when one of his company turned up late for a performance. Emmet's son was acting as his manager at the time and was not without a pretty exalted idea of his own importance. He rated the young actor roundly for his tardiness, and the lad replied in kind. Their voices, raised in altercation, penetrated to the dressing-room of the elder Emmet. Coming out to see what the matter was, he took in the situation at a glance, and stepping between the belligerents, he grasped his son by the shoulders and gave him a good-natured shove toward the stage door.

"Run around in front and count up, Kliney," he said. "I'll look after my own stage. What difference do you suppose it makes whether I have one actor or a dozen here? Give me a kid and a piano player and I'll give this whole show myself, and not one person in the audience will make the slightest objection. By Jove, I think most of 'em would like it a good sight better!"

And he was right! They cared only for him! After Stetson and I had dined and supped with Emmet—more supping than dining on the part of our host, I fear!—he insisted on driving us over to see a monument which had just been placed over the grave of Chester A. Arthur. All loyal Alba-

nians took great pride in this memorial, and whatever his faults, Emmet never forgot his love for Albany. When we had arrived opposite the monument, Emmet pointed out its good points to us, particularly calling our attention to the figure of an angel that surmounted it. I was contented to listen and look wise, but Stetson, being from Boston, could not resist the temptation to air his ability as a critic.

"It's all very well," he hazarded, "but I don't like the hair on that angel. Honestly, Joe, who ever saw an angel with bangs?" All his local pride in revolt, Emmet was back at him quicker than a flash.

"And honestly, John," he mocked, "when you come to think of it, who ever saw an angel without bangs?"

Emmet had a queer old dresser named Terry. He had been with the actor for many years, and he ruled him with a rod of iron. Many a time he had dragged his employer away from the society of too convivial friends, thrust his costume upon him and forced him to go on the stage, when Emmet would have much preferred having an announcement made that he was too ill to appear. Terry was a cantankerous old customer, but I am sure I don't know what Emmet would have done without him.

On one occasion, after a long period of sobriety, Emmet had returned to Albany to spend the Summer. His friends gave him too warm a welcome. His good resolutions were not proof against their hospitality and he started on a spree that promised to be history making. One evening found him in the bar-room of the Delevan House, in the company of a certain silver-tongued Senator from New York, who was a congenial soul. Their libations were deep and awe inspiring. With every drink Emmet became more dignified. This was characteristic of him. The simplest and most kindly of men when sober, in his cups he assumed all the hauteur and exaggerated courtesy of a Spanish grandee. He would never have been called a jovial soul by anybody who met him when he was half seas over.

But all things must have an end, and even bar-keepers sometimes grow tired. The closing hour arrived and Emmet, after elaborate apologies to the bar man for keeping him up so late, ordered a cab and insisted upon the Senator accompanying him to his home for a final nightcap. This was probably about the last thing in the world that genial statesman felt like doing. But he was beyond the power of protest. He submissively followed along.

Once ensconced within the depths of the cab, each middle-aged roysterer sought a comfortable corner and speedily went to sleep. They slept the sleep which is supposed to be an attribute of an innocence which these two had long since forgotten. Nothing disturbed them. The uneven pavements, the bumpy country road, the swaying of their vehicle, all went unnoticed. When at last they reached Emmet's door, the cabby had to descend and stir them up with his whip before they returned to a consciousness of this world's affairs.

(Continued on page 5.)

MADAME CRITIC

THE stage is literally going to the dogs. You must not be shocked by this bold statement, for it is true. If you have ever seen "Peg o' My Heart," "Watch Your Step," or "Driven," you will understand and also agree with me. What would "Peg o' My Heart" have been without "Michael?" "Michael," who by token of a natural impulse to demand the vote, should have been called "Rosie" or "Katie," or some other more consistent name. "Michael" was as necessary to the play as was Peg—kindly feeling prevents me from mentioning the dear, old plot. There might have been some little fault found with Miss Taylor, but show me the person who could say aught against "Michael." His acting was perfect. No one attempted to criticise his technique, to condemn him because he was too fat or too scrawny, too stagey or too much at ease.

Then came "Watch Your Step" with Harry Kelly's dog. This animal didn't even have the pleasure of reading his name on the programme—all of which goes to prove that such publicity isn't so necessary as most professionals deem it.

I couldn't help musing over this strange state of affairs. So much discontent and jealousy has been engendered by reason of the size of the type and the place it was put in the specialising of one's name on the programme. Not one hair's breadth extra in heaviness of ink is allotted the names of stellar supports—and this is the law and etiquette as well.

But along comes a little dog who proves that he can make a hit and at the same time reflect luster on his master, so that the audience itself names him "Harry Kelly's dog." Harry Kelly's dog was the real comedian of the performance, and he didn't have to work hard for the title either.

And now we have another aspirant for acting honors in the shape of a wee bit of a pup who waits for four entire acts before he makes his appearance on the stage and then inspires the one big laugh of the evening in "Driven," the new English comedy—as it is described on the programme—in which Alexandra Carlisle has quite stolen our hearts.

During the second act Haldee Wright tells the busy husband that he should try to please his young and charming wife, who has only a year and six months more to live; and when he asks her how he can do so, she replies that she had heard the wife say she admired a certain little Pekingese dog she had seen. Nothing more is said about the dog, and the playwright permits the audience to forget the bit of conversation. Only the wise ones who have themselves tried the playwrighting game understand that there must be some importance attached to it, and they forthwith begin to speculate on the possible ways in which the Pekingese may be brought in as a comedy element.

They little suspect how important a role this dog is to play in the comedy, which isn't what it should be. Like Kelly's dog, the Pekingese, isn't mentioned on the programme, but to the suspiciously-inclined an explanatory note below tells that the Pekingese in the play is a product of some kennel on Long Island.

I cannot understand such an oversight on the part of the stage-manager as the certifying of the fact that we will actually see the much-talked-about dog before the curtain falls. What if the dog-actor may be secured at a reduction for his professional services by giving an "ad" to the kennels. That explanatory note certainly dimmed the final surprise, although, to tell the truth, we had all given up wondering about the Pekingese when husband and wife were in each other's arms and the third side of the triangle was well on his way to South America. When the divided pair had fallen into that last direction of the stage manager, the audience quite naturally believed that it might depart, so most people began putting on their wraps and getting out into the aisles.

Suddenly the husband was seized with an in-

spiration. He made a dash for the adjoining room. "The Pekingese!" whispered in mysterious tones those intellects out front. A moment of deep silence prevailed, then—

Enter husband bearing aloft a fussy little pup, which might have been almost anything the programme chose to call it. Let us hope for the sake of its being carefully cast for its important role that the doggie was truly Pekingese. I wished Odette Tyler might have been there. She could have told me, as she is an authority on the subject; but since she wasn't, and no one else seemed to know the dif-



A SCENE FROM "DRIVEN," AT THE EMPIRE THEATER, IN WHICH CHARLES BRYANT IS PRESENTING A PEKINGESE PUP TO ALEXANDRA CARLISLE.

ference, I should be satisfied that the pup was not misnamed.

A remark made by some people sitting behind me was significant.

"Do you know," wisely said one man in his best water-marked London accent, "I have been wondering all the evening where the comedy came in. It's the Pekingese, of course. How extremely clever!"

In the meantime the comedy of the play showed how serious he wanted to be, by ignoring the audience and busying himself with a saucer of milk placed conveniently Center Front. If the music of such expressions, "Too dear," "Quite too cunning," "Sweet," "A love," and so on, were flattering to his ears, he gave no sign. It was bottle-milk, and not that of mere human kindness, he yearned for by way of reward.

Another bright moment during the evening was Nazimova when she ran—I do not exaggerate—down the aisle to her seat in the fourth row from the stage. Nazimova was there to watch her big and handsome husband act, and she got as close as possible to him, so she might not miss one word, one bit of action. As she ran down the aisle between acts, causing a buzz among those in the audience who had not observed her before, she looked like a child of about fifteen. Her hair was done up kid-fashion, very plain and smooth in front, and tucked up in little rolls from ear to ear in the back. She was dressed very unostentatiously in an ugly, dead-leaf colored gown which made no pretense to being for evening wear. Seeing her thus—as she really is in private life—unassuming and simple of manner and dress, many persons who had not observed her off-stage could not reconcile her appearance with that of the usual type of characters she portrays on the stage. Madame Nazimova on and off stage is about as contradictory as the most vivid imagination could paint. Everything about her in her plays is the adventures. The moment she makes her entrance you can tell by the make-up of her eyes that she is to be as bad as they make 'em. But in private life she is just a child

who enjoys everything, wishes to learn always, and charms everyone with whom she is brought in contact by her kindness and generosity of spirit. I have yet to meet a member of her companies past or present who doesn't adore her for her personality and admire her for her keen intelligence.

"Madame," as they always call her, has never been accused of trying to rewrite her plays so that other characters may be made insignificant for the glorification of her own role. Madame is known as a star who wants her associates to do all they can with their roles. So she has won their respect and co-operation. I do hope her next play will be one in which she will show us herself in her charming qualities. She doesn't have to play adventures. Then why does she do so? The public is tired of adventures. We know them all by heart. The time is ripe for Nazimova to play a role which will bring out the sunshine of her nature, as her friends see it. Why always hide her winsomeness beneath so much theatrical gloom!

I should like to see her smile as she did the other night at the Empire.

Those who saw Chauncey Olcott in his new play, "The Heart of Paddy Whack," were delighted with little Stephen Davis as the goose boy. It will interest his admirers to know that Master Davis, although only twelve years of age, is a poet as well as an actor of promise. He does not idle away the hours, but improves them as the following letter will show:

DEAR MADAME CRITIC.—The enclosed poem was written by Master Stephen Davis, of the "Heart of Paddy Whack" company. He found his inspiration in the likeness of the goose which plays a conspicuous part in the play. I think it such a clever and original effort that it seems worthy of publication. We should be very glad to have it appear in your columns.

Stephen is one of the brightest pupils in the Professional Children's School at the Rehearsal Club, and we have all been deeply interested in this, his latest literary achievement.

Yours very sincerely,
RUTH L. SMITH, Principal.

In reply I should say that it gives me pleasure to know of Master Davis's ambitions, and I am sure we all wish him success. Here is the poem:

THE PLAINT OF DICK THE GOOSE.

BY STEPHEN DAVIS.

Good people of this company,
You wonder why I'm sick;
The answer is quite simple:
Because you call me Dick.

The name itself is not so bad,
But it does raise my dander
To hear myself called Dick and know
That I am not a gander.

'Twas Michael wished the name on me,
But he had this excuse,
He didn't know the difference
Twixt a gander and a goose.

A comrade now they got for me,
They got him in a hurry;
I think I'll like him very much,
If not, well, "He should worry."

I don't know what they call him,
Perhaps Tom, Dick or Harry;
I don't think I can blame them,
Unless they call him Carrie.

So Mike, and me, and Granny,
Tho' riches we may lack,
Will try to find contentment
In the "Heart of Paddy Whack."

MADAME CRITIC.

DRAMAGNETS

The stage not only refines the manners, but it is the best teacher of morals, for it is the truest and most intelligible picture of life. It stamps the image of virtue on the mind by first softening the rude materials of which it is composed, by a sense of pleasure. It regulates the passions by giving a loose rein to the imagination. It points out the selfish and depraved to our detestation, the amicable and generous to our admiration, and if it clothes the more seductive vices with the borrowed graces of wit and fancy, even these graces operate as a diversion to the coarser poison of experience and bad example, and often prevent or carry off the infection by inoculating the mind with a certain taste and elegance.—William Hazlitt.



Personal



ARTHUR.—The benefit performance for war sufferers at the Shubert Theater, on Dec. 18, served to bring Julia Arthur back to the New York stage after an absence of fifteen years. Miss Arthur selected Thomas Bailey Aldrich's "Mercedes" as the medium for her reappearance, repeating here the performance that she gave at a Boston war benefit recently. Miss Arthur was last seen on the New York stage over fifteen years ago as Josephine in "More Than Queen."

BREYER.—Mrs. Margaret Breyer who plays the part of Aunt Matilda in "The Old Homestead" is



MR. HUBERT HENRY DAVIES.

British Dramatist Whose Latest Play, "Outcast," is Now Running at the Lyceum.

rounding out her twenty-first season with the play and her fiftieth year on the stage. Mrs. Breyer made her debut fifty years ago when she played the Chimney Fairy with Charles Coughlin in "The Cricket on the Hearth." When still in her teens she married John F. Breyer and together they played in their own productions of Shakespeare's plays. Their son, Avon Breyer, who appeared in "The Fortune Hunter," "Get-Rich-Quick Wallingford" and "The Greyhound" was one of the child actors in their company.

DAVIES.—To prove the slogan "It's always a good season for a good play," one need only to point to "Outcast," the interesting and well played drama now at the Lyceum Theater. Originally produced in London with Ethel Levey in the leading role, it attracted wide attention and now in New York with Elsie Ferguson as the star it is one of the established successes of the season. In this play, Mr. Davies has shown character analysis and vital dialogue of the highest order. Hubert Henry Davies is an Englishman. He was born March 30, 1869. Before taking up playwriting, he was for many years a journalist in America. Other plays by Mr. Davies which have been produced in this country are "Cousin Kate," "Mrs. Goring's Necklace," "Cynthia," "The Mollusc," and "A Single Man."

FRIGANZA.—Trixie Friganza, whose portrait appears on the cover of THE MIRROR this week, has been appearing as a vaudeville headliner for some time. Miss Friganza is an able comedienne of wide experience. She has played important roles in the Gilbert and Sullivan and other well known light operas, while some of her best known engagements in musical comedy were "A Trip to Chinatown," "The Girl from Paris," "Sally in Our Alley," "The Sho-Gun," "The Prince of Pilsen," "His Honor the Mayor," "The Orchid," "The American Idea" and "The Sweetest Girl in Paris." In 1912 Miss Friganza played Keokuk in "The Passing Show of 1912."

STARR.—O. V. Starr, is the new manager of the Elks Theater at Taylorville, Ill. He succeeds James Littler, resigned. Mr. Starr has been manager of the Empress Theater at Seymour, Ind., for the last two years. He has redecorated the house and made other improvements. Only the best of the "legitimate" will be booked; vaudeville and pictures on open dates.

TERRY.—Ellen Terry gave two Shakespearian recitals at Aeolian Hall last week for the benefit of the Legal Aid Society. Miss Terry called her discourses "Familiar Talks on Shakespeare's Heroines," and she illustrated them with passages from the plays in which she has been best known. Joseph H. Choate introduced Miss Terry as the "Queen Dowager of the British Stage."

ASCENDENCY OF THE NEW

Of the theaters in New York exacting high tariff, nine of the number have original plays made by a single writer; one of these is a play by a seasoned dramatist, and eight theaters have plays that were made by hitherto unknown playwrights! The situation is one to give rise to the thought that the new workers in this field of literature have the better product. Yet, it may be that the new writer is aggressive, while the tried playwright dwells in seclusion, or any other reason that might be responsible. That in these times of play production curtailment, these new men succeed in having their work shown to the elimination of seasoned dramatists, is a certain kind of proof that the new writers must possess the better means of approach to the point of production. But, whether they have the better material, the direction of the comforting breeze of popular favor is the only sign we can follow.

The exact status of the playwright on the stage of the New York Theater on Saturday, December 12, was as follows:

Original plays by new writers.....	8
Original plays by seasoned writers.....	1
Original plays by writers of two plays.....	1
Original plays in which seasoned writers collaborated	1
Adaptations by seasoned writers from narrative and	
foreign.....	5
Imported plays in which seasoned writers share in	
authorship.....	4
Foreign plays, original and reproduced.....	13

To the mind attentive to the happenings in the American theater, the preponderance of foreign plays on our stage may seem a rebuke to the playwrights of native output, but there must be a satisfaction in observing the new writer, that he has written to the purpose of being heard, and to these men the theater of the future might be looked to for its stage literature. Following the repulsiveness of the stage-told story of one year ago, that in point of numbers held menacing attention, the dramaturgy of the new men is worthy and clean, and gives ground for hope the new playwright will develop a theater that will bring back to Theatres the devotees who have wandered to other shrines.

FRANK HOWE, JR.

HOW DID SHAKESPEARE DIE?

(From the Los Angeles Graphic.)

Richard Burton tells me that he expects, soon, to publish an article on the death of William Shakespeare, which will be of interest to all lovers of the Bard. While Dr. Burton told me of the facts I feel that it would be unethical to divulge them in full, but suffice it that he has run across a rare volume, probably the only one extant, in which is printed in true Pepsian style, the diary of a man who was personally in touch with the facts. The Puritan of to-day will be rather shocked by the disclosures, but it must be remembered that conditions were different in the Elizabethan time, and social customs then considered not out of the ordinary would now be the gravest sort of error. It is a peculiar fact that none of the biographies of Shakespeare gives any clue to the manner of his death, it being shrouded in even greater mystery than the remainder of his career. Dr. Burton's find is a decidedly interesting one, and I shall await with much interest the publication of the story in detail.

AN ENEMY OF THE KING'S ENGLISH

(Continued from page 3.)

Alighting, Emmet removed his hat and, with a courtly bow, invited the Senator to step within and partake of his hospitality. But the Senator was not so minded. His sleep had sobered him somewhat, his head was beginning to ache, and bed seemed the most desirable place on earth to him.

"No, no, Joe," he protested. "I won't go in. I'll just stay here in the cab and be driven back to Albany. It is very late, and if we should go in now, we would disturb you entire household."

Emmet drew himself up to his full height, threw out his chest and in a voice and manner truly Websterian, declaimed: "Senator, when the chronicle of this world's doings is written up opposite the name of Joseph K. Emmet may be found the word 'failure'; but in yonder house, sir—in yonder house, I am King!"

Just then a rasping, raucous voice pierced the darkness—the voice of the ever watchful Terry.

"Yer a sinsible mon, Siniter," it squeaked. "Do ye sthay in yer cab an' get back to yer hotel. It's slape yer wantin'. Lave the rest to me—O'll thake care of the King!"

POPULAR MANAGERS

One of the most active theatrical managers in Iowa is Mr. Jake Rosenthal, of the Majestic, Dubuque, Iowa. In 1905 he began by installing vaudeville in the Bijou, an up-stairs house which had at that time been closed for years. Unexpected success soon enabled him to remodel it into a modern playhouse, and it was hardly reopened when it was destroyed by fire. Barely waiting for the ashes to cool, Mr. Rosenthal began the construction of the modern Majestic, which is now as well-equipped as any house to be found in a city of double Dubuque's population. Its management is abreast with its appointments, and vaudeville and up-to-date specialties play to full houses, every night of the season. There is



JAKE ROSENTHAL.

Manager, Majestic Theater, Dubuque, Ia.

no closed season with Mr. Rosenthal. When the Street Railway Company opened Union Park and undertook Summer vaudeville, it met with no success, until its management was assumed by Mr. Rosenthal, first on a rustic open-air stage, and, later, in a magnificent theater. Then came his airdome, which has become as popular a down-town Summer resort, as is Union Park. Mr. Rosenthal is a theatrical man seven days in the week and twenty-four hours a day. His theaters have no rivals in his thoughts—attention to them is his "regular business."

REGARDING MR. F. F. MACKAY

Mr. F. F. Mackay, who has had a stage experience covering a period of sixty-four years (1851-1914, inclusive) and now is eighty-two years old, contributed to a recent number of THE NEW YORK DRAMATIC MIRROR at the solicitation of that journal's progressive and fearless editor, Mr. F. F. Schrader, some conclusions concerning the passion for "types" that seems to obsess most persons on whom is laid the duty of casting our plays. Mr. Mackay is an indefatigable student, a man abreast of the time, an actor who, in the days of his direct association with the stage, earned the general admiration, an industrious observer of every manifestation of the drama, and a busy teacher of ambitious youth looking stageward. What he has to offer in the matter of "types," therefore, ought to be spread broadcast, not only for the edification of the public that finds the theater a necessity, but for its value as a hint to faddish followers of one of the fool freaks of the passing hour.—GEOFFREY P. GOODALE, in the Detroit Free Press.

WIT FROM STAGE STARS

"A one-part play is soon ended," warns Ethel Wright.

"Many a pointed argument is dull enough to sit on without pain," Olive Briscoe comments.

"The actor who knows all about actors has a heavy load to carry," Lillian Keller declares.

"However great a success is achieved by an actor," Ida Hamilton remarks, "it rarely comes up to his expectations."

"Few people believe so thoroughly in worshipping stage idols as the stage idols themselves," observes Dorothy Bentley.

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GREETINGS AND SYMPATHY

GREETINGS of the Season to all theatrical managers, likewise sympathy.

Verily they have their moiety of trouble. Of the contentions of their own people, of hypercritical critics, of late comers whether they be late on account of their stomachs or on account of the uncertainties of transportation, we have heard "many a time and oft," and we have known that the managers have had to answer for all, right or otherwise.

Of late, another horror has stalked across the managers' path. Fashion, most dominant of rulers, has ordained that women of the ultra social set shall wear coiffures, meaning, in the coinage of those who decry all fads, topknots. The elevation of the seat in the rear of a topknot, or a pair of topknots, or more, is not sufficient to enable the occupant to get a satisfactory focus on the stage. The managers are petitioned to make a rule forbidding the appearance of a topknot in the house, or if it does pass under the lintel it must hie to the dressing room and be taken down. The petitioners do not know, or if they do, they do not care, why a topknot is made nor for what. If a woman can't wear a topknot to a play why should she go to the play, and if she stays away from the play because she can't topknot, wherewithal shall the managers have any business? A glance at the audience of any first-class playhouse must convince the most unreasonable "kicker" that there are more topknots than are "dreamt of in his philosophy."

Another recent protest is against the college chap and his lady love who go to the theater to chatter and "spoon," much to the annoyance of those who go to enjoy the play. One protestant calls on a manager to have the cooing couple unseated, to refund the price of two tickets and order the offenders to move out and on. It is an idea of bachelors and old married couples that there are better places for spooning than the theater. Maybe so. But in this age of new orders spooning has become public. It is seen in street-cars, in the peacock alleys of hotels and in the streets. And if in these, why not in the playhouse?

Granted that spooning in theaters should be taboo, how is the manager of a theater to know what constitutes spooning? It is natural for a college boy, or any other boy, to look idiotic

and soft when he is out with his only girl, and it is natural for the girl to likewise respond. Still, they may be discussing something momentous. How is the manager to know? Must he have a censor who shall decide? And must there be an official, or officious employee who shall order every topknot that he sees, to come off?

With the season's greetings to all managers in the land, THE MIRROR extends sincere sympathy.

NEUTRALITY IN VAUDEVILLE?

MR. SECRETARY of the Navy JOSEPHUS DANIELS has put his official O. K. on the order of the subaltern at Newport that "Tipperary" shall not be sung (or whistled?) by the jackies at Newport, nor be put on the air by the naval band, as such warbling or tooting would be a violation of our neutrality attitude. This, added to the ukase issued some time ago by the Secretary of the Navy that nothing stronger than grape extract shall be looked upon by our sailors or tasted by them from naval goblets, will give us an altitudinous and mind-your-own-business pose in the eyes of the nations of the earth. To all, from "Tipperary" to tip o' the goblet, THE MIRROR willingly and neutrally bows.

The question is, or will be, how will this effect the warblers in vaudeville, who are always on the alert to regale audiences with the songs of the hour? It is not likely that Secretary DANIELS will even suggest to vaudeville managers what they shall do in allowing or cutting out foreign songs of a martial nature, but the managers will not, of course, care to encourage anything that has been officially prohibited on the naval stations or at army posts. Not only will the managers place an embargo on the singers of "Tipperary," and other marching songs now in vogue in the war zone, but the orchestras likewise will have to eliminate such scores.

If we are to be neutral let it apply to everything that is calculated to create enthusiasm or an uproar. There are other and better songs, anyway, than "Tipperary" and the like, albeit they may not be of the hour. Nevertheless war songs and war music while wars are raging are always considered by vaudeville managers as "good cards." It is not recalled that when the North and South were at each other's throats in this country "Dixie" was barred on many Northern stages, but the old

"Dixie" contained no treasonable words. If somebody who has the authority will now gag the wheezes of the street hand-organs "we may be happy yet, you bet," to quote the late CHARLES A. DANA's own and favorite couplet. Our compliments to Mr. Secretary of the Navy DANIELS, but, in the language of the lamented GEORGE FORTESCUE in "Evangeline," "it's tough" on the vaudeville managers.

PRAISE FOR ALAN DALE

Editor DRAMATIC MIRROR:—It is hardly fair to heap such an amount of abuse on a dramatic critic who has suddenly, after many years of service, become mute, because of writing honest opinions. A man or woman who critically judges a play or player for the benefit of the public through the columns of the newspaper is not to be blamed with the "scurvy" of to-day, whose "write-ups" are paid for by the artist, the manager, or the producer of the play. That is distinctly "commercialized criticism." There is no one perfect—and Alan Dale at times seems to be perfect—but when we call in front and viewed what and whom he so severely "panned," we wondered why he let them off as easily as he did; and on meeting those same actors, off the stage, we began to understand why the critic had to use a biting pen for so much of kindly correction would ever pierce the self-satisfied ego that the "electric light star" possesses; indeed vitriol would not penetrate to their inner skin, for you could hear them say, "He is a fool! He knows nothing of art!" until you, if you are blessed with intelligence at all, shrink within your own shell—in disgust; for you know that the man who has spent years watching, studying, and writing of the stage knows his business a deal better than the mechanical money-maker who have never met Alan Dale; but I hope I have brain enough to appreciate what any critic of experience tells me—and wit enough to profit by it. He tells truths, even though he garbles with irony. No true artist is ever afraid of his pen. Managers as well as actors may possibly learn by this season's criticism, and what is more, are wise to being fooled, and absolutely refuse to patronize poorly directed companies, amateur casts, and bad plays; and they know the difference between a paid writer of "scurvy," a box-office "push" and an intelligent dramatic criticism where accuracy and honesty are the only things that are desired and needed.

I trust, Mr. Editor, you will give this letter as much prominence in your next edition as you did that of John Doe in your last. The Dramatic Mirror should play fair.

JANE DOE.

MISS NICHOLS PLEASED

Editor DRAMATIC MIRROR:—The MIRROR's reproduction of my "Peter Pan" picture was one beyond my expectations or hopes. A surprising number of people have spoken or written to me about it, many of them complete strangers.

I thank you for the splendid result of your care and attention.

Sincerely yours,

BRYANKE THEATER, LOS ANGELES, CAL., Dec. 3, 1914.

HOME FOR DRAMATIC CRITICS

Editor DRAMATIC MIRROR:—As I have been a dramatic critic for thirty years on your paper, it would not be a bad idea to pension all dramatic critics over forty-five years of age, or else build a home in New York city for dramatic critics when too old to work. Some professional philanthropist should consider the matter, as there is no one so worthy of being pensioned or having a home as a dramatic critic. The MIRROR is one of the finest, best worked, and best edited papers I have read, as all theatrical news is presented to readers as it really is.

Yours,
LOUISA DALUIS-DUTCHER.

DIED

WALLACE SHAW died Nov. 8 of tuberculosis. Mr. Shaw was well known in New York as having played Fouché in "Madame Sans-Gêne." He toured the world with the Daniel Frawley company, and was long with Charles Frohman and James H. Hackett. Mr. Shaw's death is regretted by many followers of the profession. GRIFITH EVANS, a member of the "Trail of the Lonesome Pine" company, which played at the Columbia Theater, Bristol, Tenn., week of Nov. 8, died from heart failure Nov. 13. Mr. Evans played the role of "John Toller." He was fifty-two years old, and is survived by his wife, also a member of the company. JOSEPHINE MCGILLAN HAZARD, wife of Lieutenant Stanton L. H. Hazard, U. S. N., died at Key West (Fla.) Navy Yard Sunday, Nov. 15, after a long illness. She was thirty-one years old, and had been married two years. Before her marriage Mrs. Hazard had been an actress of unusual ability, playing under the name of Virginia Keating. She made a tour in "Parsifal," playing the role of Kundry, of which she gave an impressive performance. Prior to "Parsifal" she played with James O'Neill in his last tour with "Monte Cristo." She also played leading parts in stock at St. Paul, Salt Lake, Madison, Wis., and the new Century Theater in Chicago. Mrs. Hazard was a woman of charming personality, and her sudden demise will be read with sorrow. The remains were taken to Appleton, Wis., for burial, accompanied by her husband and sister, Mrs. W. H. Elliott, of New York, who was with her during her last illness.

EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers will be addressed in the MIRROR's letter-list or forwarded to their private addresses if on file in the MIRROR office. No questions answered by mail.]

L. P. A., Philadelphia.—We regret to say we cannot inform you of the present whereabouts of Edward E. Horton, Jr.

"REGULAR."—Mr. Sheldon may be reached care of Alice Kauser, 1402 Broadway, New York.

C. B. New York.—Frances Starr will appear shortly in a new play by Edward Knoblauch.

LEVI ROEDMAN, San Francisco.—We have not been informed if Mr. Arliss has any intentions of retiring from America.

JACK MURRAY, Dallas, Texas.—Frank Campan is not dead, but will be seen in New York shortly in a new play.

"BERNARDO," St. Louis.—If you will address Box 85, Bushnell, Ill., you can obtain copies of the Australian dramatic papers, The Theater, Green Room, etc.

"SAILOR BOY."—I think that you will find the rumor that Henry Woodruff is in a sanitarium groundless. "A Regular Business Man" is playing in New York at the present time.

MABLE W. BLISS, Mass.—The MIRROR's criticism of Forbes-Robertson's "Hamlet" appeared in the Oct. 8, 1913, issue. We have a copy on hand if you wish one.

"CONSTANT READER."—Both George Periolat and Mr. M. B. Robbins play character roles in J. Warren Kerrigan's Universal Company.

Miss M. F. K.—Theodore Friebeus is that gentleman's correct name. Mr. Friebeus's address was printed upon page 11 of the Nov. 25 issue of The MIRROR.

"INTERESTED." A. P., Chicago, Ill.—"My Official Wife" received criticism in the July 22, 1914, issue of The MIRROR; "The Christian" in the March 18, 1914, issue. Dorothy Kelley's picture appeared in The MIRROR of Dec. 31, 1913.

"ADMIRER OF THE MIRROR."—We are unable to give you the present whereabouts of Genevieve Blinn or Angela McCall. Both of them are well known to us, but where they are now playing we cannot inform you now.

WILLIAM SCOTT, 11272.—"All for the Ladies" played at the Casino and Lyric theaters and a return "run" at the Grand Opera House. "Damaged Goods," which is at the present time playing at the Hudson Theater, was produced at the Fulton. A return engagement at the Grand Opera House was given. "The Chocolate Soldier" was produced by F. C. Whitney at the Lyric Theater, Sept. 13, 1909.

ELBERT MULHAUSEN, Ensley, Ala.—The John W. Rumsey Agency is located at 1451 Broadway, New York; Sanger and Jordan, 1430 Broadway; Alice Kauser, 1402 Broadway; Mary Asquith, 145 West Forty-fifth Street; Darcy and Wolford, 1402 Broadway; Dramatists' Play Agency, 145 West Forty-fifth Street; Selwyn and Co., 1451 Broadway. Comic opera librettos are not much in demand.

"OPAL."—Cecil Spooner has not devoted her entire career to stock. Some of her vehicles were "The Adventures of Polly," "The Girl of Texas," and "The Little Terror." About January, 1914, "The House of Bondage" appeared at the Longacre Theater. The play did not succeed, having run but a week. Many pictures of Miss Spooner have appeared in The MIRROR. The two most recent ones were in the April 2, 1913 issue and that of March 28, 1914. We cannot assure you that her picture will appear again in the immediate future. We hold copies for one year.

Mrs. G. E., Dahlstrom, Miss.—Lady Gregory, who is the director of the Abbey Theater, Dublin, is the daughter of Frances and Dudley Parnes. She married the Right Honorable Sir William Gregory, F.R.S. As a dramatist, she is noted, having written the following plays, some of which were produced during the visit of the Irish Players, accompanied by Lady Gregory, to this country Feb. 11, 1913: "The Full Moon," "Spreading the News," "The Gaol Gate," "The Jackdaw," "The Rising of the Moon," "Damer's Gold," "The Bogie Man," "The Traveling Man," "Twenty-Five," "The Canavans," "Macdaragh's Wife," "Dervorgilla," "The Image," "The Unicorn from the Swine" (with M. B. Yeats), "Kincora," "The Deliverer," and "Coats." Lady Gregory may be addressed thus: Lady Gregory, Cool Park Gort, Co. Galway, Ireland.

ON THE RIALTO

"THE MIRROR'S" JINGLER

Wherefore did Romeo stand without
The window where fair Juliet sat?
Because, my child, he knew that she
Thought he was Santa with her hat.

—The Jingle Boy.

Charity faileth when it extends its hand
on Sunday, is the way St. Paul would have
put it had he lived in New York A. D. 1914.

Try this on your piano:

Longue est la route à Tipperairai,
C'est très loin d'y marcher;
Longue est la route à Tipperairai,
La demeure ma bien-aimée
Bon jour, Piccadillia,
Bon soir, Leinster Square;
Longue, longue est la route à Tipperairai,
Mais y va mon cœur.

A Daddy Long-Legs Shop was opened at 734 Fifth Avenue Saturday, Dec. 12. The child actors of the play acted as clerks and sold little orphan dolls dressed in checked gingham and red petticoats for fifty cents each. The shop is under the direction of the Children's Committee of the State Charities Aid Association, of which Mrs. Willard Straight, Mrs. Mary Hatch Willard, and Joseph H. Choate, among others, are present. The money raised will help to improve the conditions of 35,000 orphan and friendless children of New York State. The sign over the shop reads, "Drills in Dressing Daddy Long-Legs Dolls."

Mr. Charles Bachman informs *The Mirror* that the paragraph in this column last week which stated that Mr. Willard Mack had given Mr. Bachman absolute rights to the playlet, "Their Getaway," which he, Mr. Mack, produced later as a part of "Kick In," is misleading. Mr. Bachman says he never had any business transactions with Mr. Mack, "other than to sue out a paper in an injunction suit to show cause why he (Mack) should not be restrained from producing my act for which I received the absolute rights from his former wife, Miss Maude Leone." Mr. Bachman adds that he is "preparing to institute further proceedings in the matter." [The *Mirror* paragraph referred to stated that the information came from Iowa. It did not state that the information was correct.]

Forty-four (count them) chorus ladies from the London Gaiety, that great and exclusive market for Britain's perennials, have arrived in New York. They are to appear in "To-night's the Night," the English revue which the Shuberts are to produce during Christmas week.

Were it not for the war, these young ladies would now be practising their accustomed trade of marrying Lord This and Duke That instead of favoring New York's democratic hordes with their attention. Be that as it may, as George Munroe would say, they are here, light of foot, beautiful of face and attractive of figure.

Among the girls is Helen Douglass-Scott Montagu, whose father is a brigadier-general. She is said to possess lots and lots of money, but loved the stage so much that she has adopted it for a profession.

"To-night's the Night" is said to be a new version of "Pink Dominoes."

Paul Ker, late of "The Midnight Girl," is writing an opera. He was recently engaged in recounting the beauties of his score to George Mooser, who presides at the Oliver Morosco offices.

"I think it a wonderful score," Mr. Mooser declared, "but I would suggest that you take a couple of your best numbers out of the first act and a couple of your best numbers out of the last act, and replace them with a like number from the second and third acts. That will give you the best music in the middle."

Mr. Ker looked perturbed, and Mr. Mooser hastened to enlighten him. "Well, you know the New Yorker never sees the first act of an opera, because he arrives too late. Neither does he see the last act, because he hurries out long before the curtain goes down. So, unless you can put all your most effective music in your second and third acts, you won't succeed in New York."

May Irwin, who is appearing for the last week in "Widow by Proxy," has notified the Standard Theater management that she

will not play the usual Christmas matinee. Instead of appearing on the stage that afternoon, Miss Irwin will appear in the lobby of the theater at Ninetieth Street and Broadway and will herself distribute toys to the poor little girls of the West Side. Knowing that many a poor little girl in New York will have no Christmas doll, she proposes to supply that deficiency so far as lies in her power. With that object in view, the comedienne has purchased a thousand dolls and other toys, which she will give away. Any little girl who would like a doll need only call on Miss Irwin on Christmas at what would ordinarily be matinee time, and it will be hers for the asking. No child will need any O. K. from any charitable organization, nor will any questions be asked as to its social status.

Retired playgoer's first nights in New York (continued): "Christmas Eve is forty-eight hours away. Eighteen years ago I put in a part of the eve, my first Christmas in the big city, at the little theater in Fourth Avenue; the site is now covered by a building occupied by a life insurance company. The playhouse was known as the Madison Square Theater. I went around there to offer the season's greeting to an old friend from the old town. He invited me in to see the play. A trick in the cogs has deleted the names of the company, but the play was 'Trelawney of the Wells.' You know how that dear, old song, 'Ever of Thee,' is mixed up in the play, and that the orchestra keeps it going like the sound of a Summer brook until the last curtain. The audience hums it as it passes out. When the play was over on the night in mind, snow was whitening the streets and the people in them—one of those snowfalls that carry you back. I walked up Broadway and continued the stroll to my quarters, away uptown. It seemed to me that everybody I saw must have been to see 'Trelawney,' for everybody was singing or humming 'Ever of Thee.' I was softer then, thank God, and before I turned in I wrote a note to Mr. Charles Frohman thanking him for putting on 'Trelawney' for the Christmas season, and telling him what I had heard. His little note of thanks in reply is one of my treasured souvenirs. Well—you remember what Tiny Tim said."

OBSERVATIONS EN ROUTE

By WILL A. PAGE

Douglas Fairbanks stirred up something in Rochester when he played there last Spring, and the effects of his visit are still visible around the Lyceum Theater, managed by Mark Wolf, with the able assistance of William Corris, Jr. When Fairbanks played the Lyceum, he carried with him on tour a peculiar chair rigged up with an electric battery and an induction coil. Two sine plates in the seat of the chair were concealed by a harmless looking bit of upholstery. When any one sat on the chair, the pressure caused the closing of an electric circuit, and a vivid and thrilling shock permeated the upholstery and the trouser's seat of the unlucky victim. Mr. Fairbanks always placed the chair near his dressing table, and it is recorded that when Manager Wolf went back to call on the star and sat on that chair, he performed athletic evolutions which would have done credit to the flying Hanions. In fact, the chair made such a hit with Mr. Wolf that he insisted the only recompense possible from Mr. Fairbanks was to present the chair to the theater as a permanent exhibit. So Fairbanks had his electrician rig up another chair for touring purposes, and Wolf was presented with the electrical apparatus. Now every visiting star, when playing Rochester, calls on Mr. Wolf, and that magnate derives great satisfaction by making each star, of either sex, sit on the chair and get a shock. It is recorded that even the fair Fritz Scheff was beguiled in this manner only the other night, but if so I'll wager she put the chair out of commission. She has more electricity herself than any dry battery.

Two young men who are not worried over this season's outlook are Messrs. Frank Barry and Jack Dolan, who gave up their usual tasks as advance agents to take a fling with "The Blindness of Virtue" on the one-night stands. Dolan is ahead of the attraction and Barry counts up and handles the finances. Each having been an advance agent, and therefore versed in the wiles of one-night stands, neither trusts the other over-much, and some amusing conferences of these rising magnates are reported along the road. For instance, Dolan jumps back

every Sunday and waits until Barry makes up his statement for the week's business. The two usually confer in a café, where all the figuring is done on the back of a menu card. When the statement is finally made up and approved by both magnates, the cash is deposited with the hotel clerk in the names of both owners. Next morning the two partners together visit a bank, purchase a New York draft for the profit, and this draft, in the name of the partners, is then mailed to a Broadway bank, from which the money cannot be withdrawn except by checks signed by both. I hear these magnates have cleaned up enormously on the season so far, as their weekly expenses are down to bedrock.

The other night, when making up their Sunday statement together in a Syracuse café, Barry said:

"By Jove, old man, I almost overlooked something. I forgot to put down 'manager's expense account, \$5.'"

Dolan interrupted him as he was about to sign the statement.

"Wait a moment," he said, "here's another item. 'Agent's expense account, \$5.' Now close the statement."

Talking of attractions with expenses down to the minimum, I saw one very good performance the other night where the leading woman is the wife of the stage carpenter, and the two get a joint salary of \$45 per week. As the union scale prescribed for all stage carpenters is \$40 per week, I figure that the leading lady is a great bargain at \$5 per, or about 62½ cents a performance. If they don't play Sunday nights. In Canada, also, I came across an attraction where the stage carpenter is also the advance agent (jumping ahead with press matter whenever possible, or else mailing it to local managers), and in addition to shifting the scenery, this carpenter is also the heavy villain of the play. This beats doubling in brass.

Still another item about a cautious manager who is determined not to let any one get the best of him:

This manager has out a number three company playing one night. He pays the leading man \$40 a week. After an unusually good house in Rochester one night last week, the leading man met the manager in the lobby of the Seneca Hotel.

"Say," said the actor, "I want to call your attention to the fact that I need a bit more salary. I am working for only \$40 a week, and yet there are sixty-five sides to this role I am playing."

"Sixty-five sides, eh?" replied the manager. "Well, there are two sides to Broadway. Now which do you prefer?"

"In the Vanguard," the new drama of war and peace by Katrina Trask, had an elaborate production last week in Rochester at the hands of a splendid company under the joint direction of Jessie Bonstelle and Bertram Harrison. The play aims to expose the horrors of war and to preach the doctrine of universal peace and brotherhood. There is an awful lot of preaching and there are a few thrills—one of them showing a battlefield at dawn after the conflict. "In the Vanguard" makes a powerful impression and is well acted, especially by Pedro de Cordoba and H. Cooper-Cliffe. Like all plays of the preaching class, it may be "caviare to the general," but it is sure to cause talk—and lots of it.

TOAST FOR FRIDAY

God rest you, merry Gentlemen,
Let nothing you dismay.
Fill up the bowl and cheer the Day
And every 'Ghost that walks your way.

* Cashier.

GOSSIP

Frank Bacon and Elmer Booth have been engaged for "Me and Grant," the new play by James Montgomery, which will be produced in January.

Bertha Kriegerhoff and Stanley G. Wood are at liberty for production or stock, owing to closing of company on Dec. 12. Here's wishing all the members of our profession a Merry Christmas and a happy and prosperous New Year.

Manager Galligan, of the Masonic Theater, Louisville, Ky., announces that all burlesque contracts for that house have been canceled. The Shuberts have wired him from New York that only high-class companies will be sent to that house, the next attraction being "The Whirl of the World."

L. Wadsworth Harris was recently the guest of Mr. and Mrs. Horace Stanton Morrison at a dinner given in honor of his birthday at their home in Philadelphia. At the first meeting of the season of the Unitarian Club of New York, Mr. Harris gave a number of Shakespearean readings.

The PUBLICITY MEN

Harry Sloan is doing the press work for May Irwin.

Max Elser, Jr., has been appointed special press representative for Harrison Gray Fiske.

Richard Lambert, press representative extraordinary for John Cort, is also doing the publicity for Oliver Morosco.

After sounding the virtues of "The Prodigal Husband" throughout New England, William Bartlett Reynolds is back town for a brief visit before hitting the trail to the Golden Gate.

Charles Hayes's mammoth sign of Selwyn and Company's attractions at Broadway and Forty-fifth Street is attracting wide attention for its originality. It is arranged like a calendar and instructs the public what play to visit each day. Monday, "Twin Beds"; Tuesday, "Under Cover"; Wednesday, Margaret Hillington in "The Lie"; Thursday, "Stay Home and Rest"; Friday, "In the Limelight"; Saturday, "Twin Beds."

Max C. Elliott, well known throughout the Middle West and South as the "Wild Cat Agent," writes from Atlanta that business in some parts of the South is very bad, while other parts of the country are in fair condition. Mr. Elliott is the general representative of the "Williams Green's Shows," a minstrel organization of forty-six people at present playing southern Georgia. Mr. Elliott is also the traveling Southern representative of the *Opera House Reporter*, of Waterville, Ia.

H. D. Collins, who has many seasons been connected with various colored enterprises, and this season was ahead of the Black Patti Musical Comedy company, under the management of H. Voelchel, joined with that attraction at Memphis, Tenn., owing to differences with the manager, and is considering an offer to organize a minstrel company for a prominent theatrical manager, making his headquarters in St. Louis, where the company will rehearse.

In addition to his multitudinous duties of quelling obstreperous elephants, relating the activities of the "Living Dolls," painting vivid pen pictures of "Wars of the World," separating the wheat from the chaff among panaceas, Ben Atwell occasionally plays fast to royalty. His latest guest of royal blood was Kampangatch, Crown Prince of Siam, who, according to Ben, was powerfully impressed by the magnitude of the production. Ben adds, however, that the elephants in the Siamese scenes were so interested in their work that they paid no attention whatever to the Prince.

STAGE NOTES

Myrtle Gilbert has been engaged to play the giggling girl in "At the Hall."

Maxine Hodges, who appeared early in the season in "The Budgeon," has been engaged to play the Constance Wolfe role in the Chicago company of "On Trial."

Reginald Harlow has returned to the management of Winthrop Ames for the forthcoming production of the prize play, "Children of Earth."

Jerre McAnulla, of Sam Bernard's company, will spend a few days at Lyric, Mass., prior to the holiday reopening of that company.

Eric Blind has been engaged to play an important line of parts at the Broadway, New York's newest little theater, which will open Dec. 22. Miss Frances Carson has been engaged by Mr. Douglas Wood for the Handbox Theater.

Educa Schultz, a Chicago singer of twenty years old, has a remarkable contralto voice. She has been a member of the Chicago and Philadelphia Opera companies, and more recently of the San Carlos company, which organization she left to resume her studies.

Margaret Pealy Cavello was compelled to leave the cast of William Hodge in Boston, and returned recently to her home in Denver on account of the very serious illness of her husband, the well-known musical artist, Mr. Cavello. Mrs. Cavello is now at her husband's bedside, and has grave fears as to his recovery.

A decree of separation was awarded on Dec. 15 by Supreme Court Justice Blanchard to Mrs. Kathryn Browne Decker, an actress and wife of Henry M. Decker, son of a wealthy milk merchant. Mrs. Decker lately appeared in "He Comes Up Smiling" at the Liberty Theater.

Hal Johnson, the female impersonator, is meeting with success in his new bill, "The Little Modiste." Oliveette Haynes and Dale Devereaux head a company of eighteen in the supporting company. Mr. Johnson has one more year's contract with Halton Powell, Inc., making his third season with this firm.

Edith Rucker, the youngest daughter of Colonel George K. Ames, United States Army, is one of the latest additions to the world behind the footlights. Recently she has been appearing in the films of the Selwyn Film Company of Chicago—taking a successful part in the "Crimean War" and sundry other plays—showing a delightful naturalness and much talent in her work. If she continues to move along the same lines her debut into the "light" will be only a matter of the near future.

THE FIRST NIGHTER

"DRIVEN"

Comedy in Four Acts by E. Temple Thurston. Produced Under the Direction of William Seymour at the Empire Theater, Dec. 14, by Charles Frohman.

J. H. Stafford, M. P. Charles Bryant
Captain Furness Leslie Faber
Mr. William Medford, M. D. Lumden Hare
A. F. Maudslay, M. D. T. W. Percival
Pamby-Russ, M. S. Arthur Greenaway
Jaber Fred Goodwin
Diana Stafford Alexandra Carlisle
Barbara Stafford Haldee Wright
Hilton Rita Otway
Time—The Present. Place—London.
Act I.—The drawing-room in Stafford's house, Lowndes Square. Act II.—The same. A little more than six months later. Act III.—Scene 1.—Captain Furness's room in St. James. Same day—11.30 P. M. Scene 2.—The same. The next morning. Act IV.—The same as Act I. The same morning.

Alexandra Carlisle never, not even in "The Mollusc," revealed herself in quite such artistic completeness as in the present play, which I can hardly agree with the programme in describing as a comedy. It deals in essence with rather pathetic details. Some of my fellow critics have described it as an unusual play, but I can turn back the pages of Emilia Augiere for more than fifty years and call their attention to that distinguished author's first drama which tells precisely the same story, except in the matter of details. If it is unusual, it is because the situation is old enough to be new; and in the last analysis it is the marked personal charm of Miss Carlisle in the light comedy scenes that makes the evening attractive. The first act is somber. The theme is somber. Everything is pretty somber, except Diana and the Pekinese puppy, and after all, it is interesting.

Diana is the young wife of the Honorable J. H. Stafford, who lets her have her own pretty way while he immerses himself in the duties of "the House." At the beginning of the play there is a conference of three learned practitioners, who withdraw to an adjoining room to consult upon Diana's lease of life and decide that she has just two years to live. There is one dissenting voice from this verdict, which is ostentatiously overruled by the majority but gives us hopes that Diana may come out of it in the end with a restored constitution.

In her own willful way, Diana insists on eavesdropping, and thus learns that she is doomed; but pledges her husband's sister to keep secret the fact that she knows what is in store for her. She determines to fill the span of her short life with pleasure, and as her husband, who keeps her in ignorance of her fate, is a busy member of Parliament, and Captain Furness being at hand, who is not averse to an adventure, she enlists that responsive being in an effort to establish a romantic relationship.

It begins with an exchange of letters and ends in her accompanying the captain to his apartments one night after the opera. Now, Diana has gone to this extent with a clear conscience, in a way. She is persuaded, though wrongly, that her husband is indifferent. She is sure that Captain Furness loves her, for he has told her so, and she is quite ready to elope with him, telling him never a word that she has but a short time to live. But at heart she is pure minded, and hence the shock when she discovers that the captain has carefully prepared everything for her reception that night, down to the champagne.

She has consented to run away with him, but she has not thought him capable of mistaking her kisses for a warrant to lure her to his rooms for a night of revelry and debauch. She withdraws him with her indignant protests, and departs.

In the meantime the sister has opened the husband's eyes to what has been going on. He learns that Diana has written letters to the captain, and he presents himself at the captain's apartments the next morning for the inevitable understanding. The captain, quite dependent upon the turn of affairs, has just received a telephone message from Diana which has transported him back to the seventh heaven, for Diana, woman-like, has repented of her haste and renewed her pledge to elope with him, when lo! the husband enters.

The conventional way for husbands to act is to bluster and kill their rivals, but in Augiere's play to which I have referred, this is reversed; and so here. The husband is a superman of a husband. He looks upon the situation with philosophical insight. He does not hold himself blameless altogether, nor Diana a wanton; nor does he bluster about his tainted honor. He has no vanity on the subject. He quietly demands the return of Diana's letters. The captain has frankly told him that he loves Diana, and the husband takes the information calmly enough; but he asks his rival whether he knows that Diana has but eighteen months to live.

That is a fact! To chuck up your commission in the army for a lifetime of happiness is one thing, but to do so under a time limit of bliss is another. And, anyhow, one doubts that the captain's love is the real thing, whereas the apparently indifferent husband momentarily grows in one's esteem and demonstrates that his love is something more than passion. The captain in the end surrenders the letters, and with the same chivalry the husband turns them over to Diana, unread. And that opens Diana's eyes to the truth. The true

man stands before her, and she is not slow in realising and also in acknowledging it. The happy ending is in sight, made doubly happy by the announcement of the pompous practitioner that Diana may eke out the full span of a healthy young woman's life, and the gratification of her heartfelt longing for a Pekinese puppy.

In the part of Diana, Miss Carlisle is exceedingly genuine. She played the part at the Haymarket in London, and while the play is not striking, it is well worth seeing for her sake. As Captain Furness, Mr. Faber is very good, and Mr. Bryant, too, is very good as the husband. The pompous practitioner is impressively played by Lumden Hare and the sister is interesting in the hands of Haldee Wright.

BRIEUX'S "BLANCHETTE" ACTED

Eugene Brieux's "Blanchette" was presented for the first time in America by the French Drama Society at the Century Lyceum Theater, Dec. 14.

Bouquet Claude Bonadict
Le Comte R. Faure
Le Pere Morillon Mr. Valery
Auguste Morillon Jose Rubeu
M. Gaioux Angèle Louis
Georges Gaioux Georges Jeoffroy
Un Voleur Mr. Lambert
Blanchette Madame Yerska
Madame Bonnet Madame Yerska
Lucie Gaioux Beatrice Patricia
Madame Jules Miss Lambert

Blanchette, in the play, is the daughter of a village inn keeper. Her parents have educated her to enjoy things of life far above her station. As a result, she chafes under the narrow and mean atmosphere of the café. She runs away to join a school-mate in Paris, where she lives for a time an adventurous life. After meeting disillusionment and despair she returns home, takes up the old life and accepts her peasant lover.

Madame Yerska, under whose direction the play was produced, acted the title-role.

THE HOWARD KYLE PLAYERS

Two notable performances of Percy Mackaye's "Sanctuary," a bird masque, were given by the Howard Kyle Players, under the auspices of the American Red Cross Fund, at East Orange and Newark on Dec. 14 and 15.

There were large and distinguished audiences upon each occasion. Governor and Mrs. Fieider being present at the first performance in East Orange.

The play was preceded with a presentation of the General Film Company's remarkable pictures of the slaughter of the beautiful alight birds by plume hunters. The play was produced under the direction of Mr. Kyle, with the following cast:

Quercus, faun Frank Parker
Alwyn, poet Lark Taylor
Shy, naturalist Frank Bertrand
Tactia, dried Mary Wolston
Ornis, bird spirit Katharine Minahan
Stark, plume hunter John S. O'Brien
Bird notes throughout the masque sung by Katharine Minahan.

The incidental songs by Converse were sung by Robert Hamilton. Thirty young girls danced as thrushes, robins, orioles, bluejays, canaries, and snowbirds, under the leadership of Mary Wolston, a pupil of Mrs. Florence Fleming Noyes, of New York.

THE IRVING PLACE THEATER

Three notable performances have been given at the Irving Place Theater since the opening of the season: Hauptmann's "Buncheon Bell," Schiller's "Wallenstein's Camp," and the same author's "Die Piccolomini." To this will shortly be added the last of the trilogy, "Wallenstein's Death." In "Die Piccolomini," Heinrich Marlow distinguished himself by his impressive work as Wallenstein and Director Christians as the elder Piccolomini. The entire scenic and costume equipment for the three dramas of Schiller were imported from Berlin and made from designs of Reinhardt's studio. The last play to be produced was a farce, "Die Spanische Fuge," which is the original of "The High Cost of Loving," in which Lew Fields has been appearing. During the holidays special matinees are the order, at which the fairy play, "Snow White," is the attraction.

AT OTHER HOUSES

STANDARD THEATER.—May Irwin, genius of laughter, is the week's attraction at the Standard Theater, Broadway at Ninetieth Street, presenting "Widow by Proxy," a farce by Catherine Chisholm Cushing, which met with much success at the George M. Cohan Theater two seasons ago. The play is one of the most suitable Miss Irwin has ever had for the display of her remarkable proficiency at fun making. This is to be the last appearance of the comedienne in New York in this play and, in pursuance of her policy of several years, there will be no matinee given by Miss Irwin on Christmas Day. Only the usual Tuesday, Thursday, and Saturday matinees will be played. In "Widow by Proxy," Miss Irwin poses as the widow of a man supposed to have passed away, doing this just to oblige a friend. Complications become strained when the "dead" man turns up alive and well to claim his wife. Of course, a May Irwin play without May Irwin songs would not be complete. She has some brand new ones

to offer at the Standard. The company includes George Backus, Clara Blandick, Julia Ralph, Hesel Wethersby, Frances Gaunt, Joseph Woodburn, Guy D'Esnerly, and George A. Stillwell.

GRAND OPERA HOUSE.—Of the special holiday offerings at the theaters, one of uncommon interest is the Christmas engagement of the operetta "Sari" at the Grand Opera House. This delightful musical piece has not been in Manhattan since the close of its all-season run at the New Amsterdam Theater last June. Henry W. Savage has held the original Broadway company together, which is the organization that will present "Sari" at the Grand Opera House. The cast has Miss Hajos, Charles Meakins, Bert Gilbert and the others who have been associated with the New York success of the operetta, together with the famous "Sari" chorus and the noted gowns worn by it, and the special orchestra and the elaborate scenic effects and all the rest in the way of company and production. The engagement at the Grand Opera House is a special limited one. There will be only five performances of "Sari." The engagement begins on Thursday night, Christmas Eve, and ends the following Saturday night. There will be performances Thursday, Christmas and Saturday nights, and Christmas and Saturday afternoons. This will be the first time "Sari" has been given in New York at popular prices. The operetta is one of the really notable successes in recent years.

BRONX OPERA HOUSE.—The Bronx Opera House will be dark the first four nights of this week, but will reopen on Friday, Dec. 25, with a Xmas matinee, the attraction being George M. Cohan's comedy drama, "The Miracle Man," with the same cast and production that was seen for the past five months at the Astor Theater. Four performances of "The Miracle Man" will be given at the Bronx Opera House Christmas matinee and night and Saturday matinee and night, Dec. 25 and 26. The original company includes Gail Kane, Ada Gilman, Mary Murphy, Nan Frances, George Nash, William H. Thompson, Earle Browne, Frederick Maynard, Arthur V. Gibson, Daniel Burns, Percy Melton, Clifford Dempsey, James C. Mariowa, and others.

"90 IN THE SHADE" REHEARSES

Rehearsals have been started for Daniel V. Arthur's new production, "90 in the Shade," a comedy with music, in which Marie Cahill and Richard Carle will star. The book is by Guy Bolton, the music by Jerome Kern, and the lyrics are by Harry B. Smith. In the supporting company will be: Otis Harlan, Victor Morley, Ed Martindale, Philip Sheldell, Geoffrey Stein, Ralph Nairn, Florence Dillon, Vida Whitmore, Eleanor Henry, and Dorothy Arthur.

"POLYGAMY" MOVES TO THE PARK

"Polygamy" began its fourth week in New York Dec. 21, at the Park Theater, which the Modern Play Company has leased to have direct control and management of the theater for its own productions. Lawrence Anhalt, manager of the Modern Play Company, will be the manager of the Park Theater, and announces that a policy of popular matinees will be inaugurated for the balance of December, with special holiday matinees Christmas and New Year's.

PLAYS THAT PAID IN DECEMBER

James Wingfield, head of the Central States Circuit, reports to THE MIRROR that Rowland and Clifford's fourth company in "September Morn," averaged \$600 a night in December, when it was traveling westward. The receipts at Ashland, Wis., were \$682. "One Girl in a Million" netted \$1,061 at Janesville, Wis. Billie Burke played to \$1,700, one performance, in Bloomington, Ill., and Raymond Hitchcock followed with \$1,685. At Beatrice, Neb., "Don't Lie to Your Wife" counted up \$580.

"AT THE BALL" IN CHICAGO

"At the Ball," the musical comedy by Philip Bartholomae, Alice Gerstenberg and Silvio Hein, which was seen only in the season under the name of "Miss Daisy," will open at the American Music Hall, Chicago, on Christmas Day for an indefinite run. The cast will include T. Roy Barnes, Alice Hegeman, Donald MacDonald, Rae Bowdla, Anna Wheaton, Nellie Lawrence, John H. Wheeler, Edward Lehay, Elsie Hitz, and Walter W. Armin.

HIPPODROME SHOW TO CLOSE

Announcement is made by the Hippodrome management that the current production, "Wars of the World" will be withdrawn on Jan. 10. Following the policy of the last two years, a new attraction will be staged after a short period of darkness owing to rehearsals. "Wars of the World" opened Sept. 5 and when it closes, nineteen weeks will have been played. The attraction at present is augmented by several novelties which have a special appeal for children.

WITH ANNIE RUSSELL

Annie Russell has engaged Oswald Yorks, Frederick Ward, and Prolit Paget to support her in her new dramatic comedy, "His Royal Happiness," which is now in rehearsal under Miss Russell's personal direction. "His Royal Happiness," a modern romance, will be seen in New York after the holidays.

ACTORS' EQUITY ASS'N

Association Now Has 2,000 Members—Average of Square Dealing in Theatrical World Raised



At the last meeting of the Council, held in the association rooms, suite 608, Longacre Building, on Dec. 14, the following members were present: Mr. Francis Wilson, president; Messrs. Albert Brunning, Charles D. Coburn, John Cope, Frank Craven, William Courtleigh, Jefferson De Angelis, Edward Ellis, Frank Gillmore, Howard Kyle, Grant Mitchell, and John Westley. New members elected: Louis Allen, Charles Hampton, Annie Barlow, Edna May Jackson, Frederick Beane, Montague Love, Harry Carson Clarke, John May, Marie Doro, Edward A. Smith, John H. Elliott, Katharine M. Stanton, William Gillette, Margaret Vyriling, Roger Gray, Herbert Yost.

Christmas week fills our minds with thoughts of love, peace, sacrifice, and fraternity. It is asked how much have managers and actors been awakened to the practical advantages of observing these virtues by the efforts of the A. E. A.? And we reply with modest certainty, "a great deal."

The day may never come when the personal vanity or pride of all actors and managers will become docile immediately in the presence of reason. The pernicious race of weaklings who always act "for themselves and not for the play in which they may be employed" will never be extinct, and the same is true of the managers who are "in the business for the stuff." But the decent opinion of mankind is a tremendous power of restraint in all mundane affairs, and through this association we are determined that our profession shall command it. Already the average of square dealing relative to theatrical engagements has been unmistakably raised.

We are two thousand strong and fearless for what is right. At the same time we would enjoin our associates to face the better order of things with a Catholic goodwill.

The A. E. A. cannot be used as an instrument of retroactive vengeance to satisfy any ancient grudges.

The letter from President Vincent, of the University of Minnesota, quoted by us two weeks ago, has been supplemented by another from the All University Council, to which our complaint was referred. It reaffirms all the president said.

It response to the request of a zealous deputy our Council is considering the advisability of holding a meeting in Chicago shortly under the direction of its representatives now engaged in the theaters of that city.

An important Western city has a leading theater, against whose dressing-rooms repeated complaints have been lodged. They are architecturally abominable, and we mean to seek the League of American Architects to guard against the future building of any more such places. A new but experienced management has already taken possession of the theater, and we are sure from our knowledge of its personnel, that uncleanliness therein has ceased.

This week we have found it a great convenience to call upon our pledged attorneys of a distant city to begin an action to recover two weeks' salary for several members from a derelict manager.

The Contract Committee has recommended that the "Stock" Company Contract shall carry a clause specifying that the two weeks' notice shall end on Saturday or Monday. Also that the stock manager shall be given the contractual right to close his company during Christmas week.

With hearty greetings of the season.

By order of the Council,
HARVEY MCRAE, Cor. Secretary.
HOWARD KYLE, Sec. Secretary.

NEW PLAY FOR MISS STARR

To Follow Dietrichstein in "Phantom Rival" at Belasco in New Knoblauch Play

David Belasco will present Frances Starr in a new play by Edward Knoblauch in Washington, D. C., about the middle of January. Miss Starr in the new play will later follow Leo Dietrichstein at the Belasco Theater. "The Phantom Rival" has already passed its one hundredth performance. This will be the first time a Knoblauch play has had its initial presentation in this country in several years. Mr. Knoblauch's greatest successes, "Kismet," "Millstone," and "My Lady's Dress" were first seen in London.

The nature of the play is not divulged beyond the statement that Miss Starr will play a type of role in which she has not been seen in several seasons. Mr. Belasco has engaged for the supporting company, Jerome Patrick, Frank Reicher, Hubert Wilkie, Alphonse Elther, Edward Waldman, Marie Walnwright, Harriet Otis Dellenbaugh, and Sallie Williams.

Mr. Belasco also announces that he has just secured for Miss Starr's subsequent use a new play by T. Wigner Percival and Horace Hodges, the authors of "Grumpy."

The Dramatists' Play Agency has secured control of Witter Bynner's "Tiger" and "The Little King."

NEW FROHMAN PLAYS

Plans include "The Shadow," with Miss Barrymore, and Barrie's "Rosalind"

Charles Frohman has begun rehearsals of "The Shadow," the new play in which Ethel Barrymore is to appear. The play was to have been produced this autumn at Paris with Madame Rejane creating the principal role, but owing to the war this play was abandoned and Miss Barrymore will be the first to act this play on any stage. The first performance of "The Shadow" will take place in January.

James M. Barrie's "Rosalind" will be another Frohman production during the present season. This play will be followed by the presentation of a farcical play, entitled "I Didn't Want to Do It." Mr. Frohman will present Ann Murdock in a new comedy by an American author upon the completion of her tour in "The Beautiful Adventure."

STAR IN "LITTLE MISS BROWN"

MINNEAPOLIS (Special).—The Wright Huntington Players' production of "Little Miss Brown" at the Shubert Theater was a triumphant success. Everybody who saw it laughed loud and long. The title-role was charmingly played by Ethel Gray Terry, who succeeds admirably in putting across the footlights a portrayal which wonderfully well combines impressions of ingenuous innocence, a spirit of mischief based upon a girlish non-realization of the really serious aspect of her conduct and an endearing sense of coquettish comedy. With the assistance of many well calculated details of artlessness she paints a stage portrait rarely excelled in the stock history of Minneapolis. Charles Gunn exhibits the true farce spirit in his well-wrought impersonation of Richard Dennison.

THEATER FOLKS' MIDNIGHT PASTIME

The Cambria Theater, of Johnstown, Pa., is represented by a basketball team that is cutting quite a swath in that part of the country. It is composed entirely of employees of the theater, including ushers, stage hands, and office men. Ralph Briner, the 335-pound stage carpenter, is the manager, and Tom Nokes, assistant to Manager H. W. Scherer, of the theater, is the business manager and one of the players. He was formerly one of the leading athletes of the city. Last season the theater team won the pennant in a Midnight League, the only organization of its kind known. All the games were played at midnight after the performances at the theater. The other teams were recruited from drug stores, bartenders, cigar stores, etc. Roger Gray, who headed the stock company at the theater at the time, played center for the theater five.

FILM STAR HELPS ACTORS' FUND

Alice Joyce, the popular motion picture actress connected with the Kalem Company, has sent to Daniel Frohman, president of the Actors' Fund of America, a check for \$500 for that institution, with a letter saying: "Knowing that the Actors' Fund is in financial straits, I send you enclosed a check for \$500 in behalf of that noble charity. Although I am not an actress on the regular stage at present, but employed in the motion picture industry, I hope the contribution will be none the less acceptable."

EARL DERR BIGGERS WRITES PLAY

Earl Derr Biggers, novelist and short story writer, will make his debut as a playwright immediately after the holidays. The piece is now being rehearsed by Felix Edwards, and Louise Randolph, who was the leading woman of the Fine Arts Theater in Chicago last season, will have one of the principal roles. Mr. Biggers wrote the story of "Seven Keys to Baldpate," which was dramatized by George M. Cohan. Others in the cast will include Carroll McCormack, Norman Trevor, David Glassford, and John H. Bradley.

DEATH OF LEN G. SPENCER

Len G. Spencer, for many years prominent in the theatrical booking business and who conducted the Len Spencer Lyceum Musical Agency at 345 West Forty-second Street, died suddenly in his office on Tuesday evening, Dec. 15. Mr. Spencer had acquired a reputation as a singer for phonographic records, and had decreed in his will that two records should be played at his funeral. At the services, which were held on Dec. 17, the dead man's voice sounded through the room, chanting the Lord's Prayer and the Twenty-third Psalm. Mr. Spencer was forty-six years old and is survived by his wife and three daughters.

JOE WEBER ACTIVE

Encouraged by the success of "The Only Girl," Joe Weber is branching out with other producing ventures. Recently he produced in Washington, D. C., a serious play, by Guy Bolton, called "The Fallen Idol," with a cast headed by Bruce McRae. And now it is reported that he is planning a big musical production for Ann Swinburne, whom he has just placed under contract.

THEATER DESTROYED BY FIRE

The Grand Opera House at Charleston, Ill., erected in 1903, was entirely destroyed by fire Dec. 13. Estimated loss, \$33,000. J. E. Osborn was manager.

STARTS PLAY READING BUREAU

Morosco Establishes New Department at Los Angeles—All Playwrights to Get Equal Attention—Criticism to Accompany Returned Manuscripts

Oliver Morosco has announced, through his New York office, the establishment of the first professional play reading bureau in the United States. This play reading department will enlist the services of one of the leading dramatists and play readers of the country. He will be assisted by a large corps of play readers who will handle manuscripts as rapidly as they are received. The bureau will open in Los Angeles on Jan. 1, under the personal direction of Mr. Morosco.

In making this announcement, Manager Morosco states that he intends to give all authors of plays the benefit of an honest reading. The following rules and guarantees will govern the department:

First.—All play manuscripts are to be plainly addressed to the Burbank Theater, Los Angeles, Cal., in care of the Play Reading Department.
Second.—Plays will be accepted from all parts of the world, and all plays will receive like attention and consideration, regardless of whether the author is well known, or in submitting his or her first attempt at play writing.
Third.—Plays from New York will be read and returned to the author within a period of three weeks from the time they leave their author's hands; from Chicago, two weeks; from Los Angeles, one week; and from other cities in time proportionate to the distance from Los Angeles.
Fourth.—Every play if returned will be accompanied by an honest, professional criticism. There will be no perfunctory notes of regret that fail to give the author any idea of the worth of his play. If acceptable, the author will be notified at once. If not acceptable, the manuscript will be returned immediately with

a criticism attached and a synopsis of the story to show that it has been read and thoroughly digested. This synopsis feature will also protect authors against the possible combination of ideas. A duplicate of the criticism and synopsis of each play will be filed in the Morosco Play Reading Department, and if at any time in the future a play appears which suggests a former manuscript the author will have his synopsis at hand to adjust any legal tangles.

The author is to pay the expressage on his manuscript to and from the Burbank Theater, Los Angeles, Cal. While the play is in the hands of the play reading department, Oliver Morosco will have an option upon it, this option expiring when the play is returned, if not acceptable.

If the play is accepted for production the following conditions will govern. An advance royalty of \$500 will be paid, and when produced the royalties will be as follows: Five per cent. of the gross weekly receipts on the first \$4,500; 7½ per cent. on the next \$2,000, and 10 per cent. of all receipts per week in excess of \$6,500.

"Managers and producers of plays want good plays," said Mr. Morosco. "By this new arrangement I expect to get good plays first hand. Every one will have an equal chance. Many a promising author has lost his opportunity by his manuscript being shelved for two or three years, only to be subsequently returned without a reading. I expect to be deluged with new plays, but every one will receive instant attention, and I believe the new department will solve a problem that has been harassing play writers for the past half century or more."

PREMIER AT ATLANTIC CITY

ATLANTIC CITY, N. J. (Special).—Henry W. Savage is a visitor here, incidentally overseeing the first showing of his first motion picture venture, "Uncle Sam at Work," at the Apollo Theater, Dec. 17-20, which has proven a substantial success. The pictures show hundreds of vitally interesting scenes which have heretofore been a mystery to the public, some of which the Senate of the United States has decreed shall never be photographed again.

Mr. Savage stated that he had no definite plans for future theatrical productions at present—not that he was pessimistic about the times, he said, but that he would rather go hunting or traveling, as he could "save money by spending it."

Mr. George V. Hobart is another shore visitor. Mr. Hobart is working assiduously upon a new play manuscript, the name or character of which he refuses to divulge, but stated that many of his previous successful products were written in Atlantic City, or, as he calls it, the "city of inspiration."

B. F. Keith's Theater on Garden Pier reopens on Sunday evening, Dec. 27, it is believed, permanently. The destiny of the Savoy Theater, which is very near to the end of its reconstruction operations, cannot be ascertained. The rebuilders say it is for rent, and that if they cannot rent it will run it themselves. The firm is known as the Braunstein Realty Company.

The Apollo Theater, although not doing very big business with anything, failed to book an attraction for Dec. 31-34, and remains dark these four nights. Billie Burke, Dec. 25 (Xmas) and 26. There are two changes in Miss Burke's cast—Miss Selene Johnson substituting Miss Olive Oliver and Alice John reinstating Dorothy Dorr.

Selwyn and Company's new play, "In the Limelight," will have its premiere presentation at the Apollo, Dec. 28-29, followed by their "Twin Beds," Dec. 30-Jan. 2. Sam Bernard, Jan. 3-9.

As the policy of the New Nixon Theater is becoming more crystallized, the business seems to be picking up favorably. They are now running burlesque Sunday, Monday, Tuesday, and Wednesday and popular vaudeville Thursday, Friday, and Saturday. "The City Belles," Dec. 26. "Garden of Girls," Dec. 27. BOARDWALK BIRCH.

HARVARD STUDENTS AT GARRICK

The members of the Harvard Dramatic Club, assisted by young women from the New England Conservatory of Music, will present the play, "Peter, Peter, Pumpkin Eater," at the Garrick Theater, Dec. 29 and 30. Winifred Bawbridge, a Radcliffe College student, is the author of the play, which tells the story of a New York newspaper man who, to keep his extravagant wife from visiting cabarets, moved to a farm in New Jersey. The farm proves such a success that the journalist writes a book on agriculture, and his wife becomes devoted to country life.

"Peter, Peter, Pumpkin Eater" was produced at Cambridge early this month and will be taken on a tour of the East by the Dramatic Club. It is said that many New York producers are to be on hand at the New York premiere.

IN "TWIN BEDS"

For the second company of "Twin Beds," Selwyn and Company have engaged the following cast: Margaret Boland, Katherine Lord, George Drew Mendum, Jane Seymour, Roland B. Lee, August Aramini, and J. M. Bryn.

KANSAS CITY BENEFIT

Al Trahern resigned as manager of B. F. Keith's Bronx Theater last week and has devoted his entire time to the organization of the great home-coming week for Kansas City actors who appeared at Convention Hall, Kansas City, Dec. 22, for the benefit of the Kansas City Chapter of the Red Cross.

Mr. Trahern is a native of Kansas City and secured the following Kansas Citizens to appear at this benefit: Alice Neilson, Marie Kaiser, Newbold and Phelps, Lulu McConnell and Simpson, Hazel Kirk, Hal McDonough, Kirk Smith Sisters, John Havens, Marjorie Lake, Katherine Durkin, Clarence Oliver, Nassaro, Croupe, Gene Gaudier, the Piring Utes, Marion Bradbury, Lee Johnson, and half a dozen other prominent acts, who are now appearing in the Middle West, appeared at this performance. Twenty other native Kansas Citizens prominent in the theatrical world who are now playing sent letters to be read at the performance.

MANY PREMIERES SCHEDULED

Now that the pre-Christmas lull has subsided in the theatrical world, many new plays are scheduled for production. Tonight, at the Playhouse, Lydia Lopokova makes her debut as a dramatic star under the management of Harrison Grey Fiske in Ethel Watts Mumford's play, "Just Herself."

Christmas Eve two imported offerings are to be seen, Henry Arthur Jones' "The Lie," in which Selwyn and Company are starring Margaret Livingston, will be seen at the Garrick, and "To-night's the Night," the English revue in which George Grossmith and Emmy Wehlen have the chief parts, will bid for approval at the Shubert. Two musical plays are scheduled for Christmas Night. One is George M. Cohan's revue, "Hello, Broadway," at the Astor, and the other is "Lady Luck," at the Casino. On Monday, Dec. 28, Lou Tellegen in "Secret Struggles" will open at the Longacre, while Marie Dressler in her newest vehicle, "A Mix-Up," will begin a New York engagement at a Shubert theater.

LEMONS FOR A MANAGER

SOUTH BEND, IND. (Special).—A company, calling itself "The Girl Question," slipped in at the Oliver Theater, Dec. 7, and met with an unpleasant reception. Instead of being Joe Howard's musical play of that name, it turned out to be a raw burlesque, utterly devoid of merit. Booked only three days ahead, it was apparently the first performance. After much "guying" from the audience the manager-comedian stepped to the footlights and asked them to be lenient. He was greeted with a shower of lemons from the gallery, and was obliged to ring down the curtain and stop the performance. The company was booked for an Elks benefit at Elkhart, but the engagement was canceled. H. G. Davis.

POTTSVILLE THEATER BURNED

Those of you who are in the profession and who have visited Pottsville, Pa., must remember the Academy of Music in that city. During the fire that broke out Dec. 17, resulting in the loss of \$2,000,000 worth of property, the Academy was burned. Built in 1873, this theater for some time was considered the finest in Pottsville. The loss of the theater is estimated at \$200,000. At the time of the fire the Cornell-Price Players were filling a week's engagement. They succeeded, however, in saving most of their effects.



PAUL GILMORE

Paul Gilmore, who, in addition to being his own producer and booking agent, possesses the unusual distinction of having played four solid years without a rest, is anxious to associate himself with a manager of means and experience to take over his management. Mr. Gilmore feels that the added duties of producing and booking are much too arduous and he wants to confine his attentions to acting.

Mr. Gilmore is at present appearing in vaudeville in a sketch called "A Friend in Need." Earlier in the season he toured a small part of the South in his successful production of "Captain Alvares," but owing to the unsettled theatrical conditions, abandoned his tour for a vaudeville engagement. He believes that his services would also prove valuable to any motion picture company that appreciates sincere and conscientious work.

NEW PLAY FOR MAY IRWIN

Comedienne to Appear in "No. 13 Washington Square," by Leroy Scott

May Irwin has accepted for immediate production "No. 13 Washington Square," a dramatization of the novel of the same name by Leroy Scott. She will begin rehearsals of the new play immediately after her appearances next week at the Standard Theater in "Widow by Proxy." In spite of the great influx of foreign actors owing to the war, Miss Irwin has engaged a supporting company that is "all-American."

FANNY WARD SUE BY ACTOR'S WIFE

Fanny Ward, the actress, who starred last season in "Madam President," was sued in the Supreme Court Dec. 14 for \$100,000 damages for alienating the affections of John Worcester Dean, her leading man of the past few years. The plaintiff is Mrs. Sarah Jennie Gertrude N. Dean, a former actress under the name of Ruth Langdon, whose last stage appearance was in "The Earl and the Girl."

Mrs. Dean brought a suit against her husband in Westchester County a year ago, naming Miss Ward as co-respondent. But shortly after the papers had been filed there was a reconciliation and the suit was discontinued. In her complaint Mrs. Dean alleges that her husband's affections were alienated during 1911, 1912, 1913 and 1914, because Miss Ward contrived to keep him constantly in her company.

TULLY TO MARRY TORONTO GIRL

Richard Walton Tully, author of "Omah," the Tentmaker, "The Bird of Paradise," and other plays, and who recently divorced Eleanor Gates, basing his action upon desertion, is shortly to marry Miss Gladys C. Hanna, of Toronto. Miss Hanna is the daughter of a clergyman.

"ARE YOU MY WIFE?" COMING

Following the production of "Secret Strings" on Dec. 28, H. H. Frazer will produce a new American farce called "Are You My Wife?" by Max Martin and Roy Atwell. The company is now being assembled and will begin rehearsals shortly after Jan. 1, under the direction of Edgar MacGregor.

ACTOR FOUND DEAD IN HALLWAY

Richard Brown, an actor, who formerly lived at 445 West Forty-eighth Street, was found dead in the doorway of 335 West Forty-ninth Street, on the morning of Dec. 14. Death was from natural causes.

WERBA AND LUESCHER BAN LIFTED

United States District Judge Hough on Dec. 14 granted a discharge from bankruptcy to Werba and Luescher, the theatrical producers at No. 1520 Broadway. The schedule when filed showed liabilities of \$196,971 and assets of \$158,144.

NEWS OF STOCK PLAYS AND PLAYERS

The Ticker

All sorts of attractions, of course this includes stock, should be interested in the information sent by this season's season. Mr. Alfred W. Lane, he says: "It is greatly to be regretted that Western Canada booking agencies have not secured more first-class attractions for this season. Many managers in the West are forced to keep their houses dark, or run pictures, through the dearth of attractions."

BRIEUX AT NORTHAMPTON

Cordially Entertained and Present at the Players' Production of "The Gamblers"

NORTHAMPTON, MASS. (Special).—M. Eugene Brioux, who has been visiting Northampton, attended a performance by the Northampton Players, who were giving an excellent rendering of "The Gamblers," and accompanied by Professor Schina, head of the French department at Smith College, and Dr. Henry Noble MacCracken, of the English department, went behind for the purpose of meeting the members of the company, who were individually presented to him by Cyril Raymond, stage-manager. M. Brioux also addressed the audience, expressing his interest in the municipal theater movement in this city. The famous dramatist, accompanied by Madame Brioux, spent five days in Northampton, and several luncheons, dinners, and receptions in his honor were given both at Northampton and Amherst. He lectured, Dec. 14, before a large audience in the John M. Greene Hall on "Le Theatre a These." Julia Taylor and James Hennis have appeared to strong advantage in "The Gamblers." The company is to have a vacation, Dec. 21-23, reopening Jan. 4 in "Broadway Jones."

The Northampton Players assisted materially at a "Pagoda Whirl," Dec. 10, arranged by Madame Anne de Naucasse at Ye Rose Tree Inn for the benefit of starving babies in Belgium. Madame de Naucasse, a retired European actress and present head of this famous and unique inn, is working untiringly for the war sufferers. Two hundred dollars was raised in one afternoon. The following Sunday, Madame de Naucasse entertained the members of the company at a dinner to meet Miss Annie Hammond, who was her guest for a few days.

Smith College students gave in Students' Building a performance of "Monsieur Beaucaire," Dec. 12. The combined choirs of Smith and Amherst Colleges, numbering three hundred voices, assisted by soloists and by the Smith and Amherst students' orchestra and members of the Boston Festival Orchestra, gave Handel's "Messiah," Dec. 12.

By the appointment of Dr. Henry Noble MacCracken to the presidency of Vassar College, Smith College suffers a distinct loss. Dr. MacCracken came from Yale to Smith a little over a year ago, being especially attracted by the field offered for courses in dramatic literature and playwriting here, where there is such interested connection between the college and the municipal theater. He is also a member of the committee for the selection of plays for the municipal theater.

Mr. Sam H. Hume, of Cambridge, who has worked with Gordon Craig at his experimental theater at Florence, lectured at an open meeting of the Vox Club, Smith College, Dec. 11 on the stagecraft of this artist and his followers in other theaters of Europe. He had a miniature stage model with which he illustrated some of his own experiments in setting and lighting.

MARY K. BREWSTER.

BIJOU, FALL RIVER

FALL RIVER, MASS. (Special).—Bijou: The popular Bijou Stock company presented, Dec. 14-15, "The Divorce Question," with Marcella Hamilton as Mamie. In this part Miss Hamilton displayed to good advantage her well-known ability for strong acting. Hooper Atchley as Dopey Joe, and Ted Brackett as Father Jerome, were exceptionally good. Carroll Ashburn, W. Olathe Miller, Maude Grafton, Marguerite Johnson, and Albert A. Bushee were seen to good advantage. Well staged under the direction of Earl D. Dwire. Violet Mahar joined the company for a special engagement. Frank J. Hetterick, who has been in ill health, has gone to a local hospital for treatment. The production gave the best of satisfaction to large attendance. "The Circus Girl," Dec. 21-22.

W. F. GER.

BRONX KEITH HOLIDAY WEEK

The Keith Players presented "The Rosary" at the Bronx Theater, Dec. 14-19, to excellent business. Walter Marshall played the role of Father Brian Kelly acceptably; Rowden Hall and Fred C. House did excellent work; Valerie Valaire, Margaret Fielding, and Lucella Morey gave strong support, assisted by R. G. Edwards and Albert Gebhardt. Julie Herne, the new leading woman, will make her first appearance with the company Christmas week in "The Price." Robert Jannette, resident manager, follows Al. Trahern.

IDA C. MALCOMSON.

BAKER PLAYERS, SPOKANE

SPOKANE, WASH. (Special).—The Baker Players, at the Auditorium, presented "The Only Son" the first four days of the week, Dec. 7-10, playing to good business. The personal triumph of the offering must be attributed to John M. Kline, who had the same part. Others who pleased were: Miss Helen Travers, Miss Cort Belle Bonnie, Lynne Overman, John Carroll, and John Summer. "The Rosary" was the offering of the Baker Players, Dec. 14-15.

"A Pair of Sixes" delighted capacity houses at the Auditorium Thursday and Friday nights and Saturday matinee.

W. A. McCREA.

READING, PA., STOCK

READING, PA. (Special).—Attendance figures at the Orpheum, home of dramatic stock, in Reading, Pa., seem to disprove the claims of theatrical pessimists that this has been the worst season ever, for crowded houses have been the rule at this playhouse. The Orpheum Players, headed by Virginia Mann and Robert Hyman, have become immensely popular, and have again demonstrated their versatility in their masterful presentation of "The Master Mind." Ladies' night occurs every Monday, when special prices prevail for the fair sex. The theater closed week of Dec. 14 to allow the players a deserved vacation.

HENRY B. WAAND.

BROOKLYN STOCK NOTES

BROOKLYN (Special).—The first stock production of "Within the Law" in this country has been granted to Noel Travers and his associate players, who will reopen the Grand Opera House with this big Broadway success Christmas Day. After the former managers of the Grand de-camped with proceeds and salaries, a reorganization was conducted and the house now has the backing of A. I. Namm, a prominent Brooklyn merchant. Mr. Travers will head the new company. The royalty for the opening bill is said to be \$1,000. It's a managerial triumph for the Grand.

Leah Winslow and Corliss Giles shared the leading honors in "A Fool There Was," which was the attraction at the Crescent Dec. 14-15. Mr. Giles' portrayal of the husband was his best dramatic work of the season. Miss Winslow's conception of the vampire was realistic and gripping. Ainsworth Arnold was seen as the friend, Clara Mackin as the wife, and Beatrice Moreland as the sister. Little Miss Ines Seabury won the Crescent patrons as the child.

Alfred Swenson appeared in the title-role of "Big Jim Garrity," which was last week's attraction at Keith's Gotham.

Carolyn Elberts was cast as Mrs. Dexter, William Blake as Dr. Malope, Florence Pinckney as the maid, and J. Francis Kirk as Dawson. Mr. Kirk's dramatization of Dawson was the most effective work he has done this season.

Manager Edwin F. Reilly, of Keith's Crescent Theater, has discovered a professional Santa Claus who is up in his part. The experienced Santa made such a hit with Manager Reilly when he informed him that he was up in the part, having appeared at one of the big department stores for three seasons, that the former hired him on the spot. The Crescent Santa began Dec. 21, distributing 100 presents, and will continue to Christmas Eve, to patrons of the playhouse.

PREMIER BY FORSBERG STOCK

"Hagar Revelly" received its first production when, during the week of Dec. 14, it was given by the Forsberg Players, of Newark. The play received excellent presentation, not only dramatically, but scenically. Ottola Nesmith's conception of Hagar Revelly, was truly admirable, well drawn, and not overdone. She acted most naturally, which served to bring home to her audience the proper effect. As Jarvis, a rising young man of the world, Charles Dingle fell naturally into the role, and no one could expect more than he offered. Arthur Jarrett, in the role of Ben Greenfield, presented a type of store proprietor who is more or less new. Grant Erwin, Esther Howard, Anna Davis, and Helen Courtney stuck to their parts most loyally, though Miss Davis could add a little more dramatically to her impersonation of the mother. The plot deals with a girl, Hagar Revelly, whose "father" discovers that she is not his daughter. In his rage he turns her out; a boarder in the Revelly home offers her shelter, then deceives her; Jarvis meets Hagar and offers to marry her. Fearing her past might quell his rising ambitions, she sends him away. Ben Greenfield, proprietor of the department store in which Hagar works, tempts her. She accepts his attentions, though she hates him, robs him, and sails for Europe. Greenfield follows. In Paris she re-encounters Jarvis, whom she really loves. They plan to marry, when Greenfield, a little worse for drink, enters and tells her past. Hagar at first denies, but later admits that the story is true. Jarvis, disgusted, is about to desert her, but later changes his mind, and by so doing saves Hagar from ending her life.

STOCK IN AND AROUND CHICAGO

David E. Russell recently organized a tabloid musical stock company for the Hippodrome in Kansas City, Mo.

The Archer Avenue Theater in Chicago opens with stock Dec. 27. A. Milo Bennett says that Brighton has not had a stock in three years, and predicts that this venture will meet with success.

The Warrenton Theater at Oak Park went back to stock Dec. 21 after a brief trial of vaudeville. Morrison and Abrahamson have the management of the house. Walter Poulter and Isabelle Randolph are among the principal players.

Frank Livingston organized a stock in Chicago, which opened at the Hippodrome in Peoria, Ill., week of Dec. 14. Wilson R. Todd opens a stock at Marion, Ind., Christmas Day. A. Milo Bennett engaged the people.

Leslie King terminated his engagement with the Bainbridge Stock company at Minneapolis, Minn., recently, and is in Chicago.

Frank Livingston, for many years with the United Play Company, left the stock company at the Willard Theater, Chicago, Dec. 12, and joined a similar organization, opening at the Hippodrome in Peoria, Ill.

The Willard Theater in Chicago, which is housing the Grace Hayward Stock company, is doing well. "The Deep Purple" was the offering week of Dec. 14, and "The Third Degree" will follow.

Eugene McGilgan will succeed Frank Livingston as director of the Grace Hayward Stock company at the Willard Theater in Chicago.



MABEL WILBER.

Mabel Wilber (Mrs. Madison Corey), who is now the prima donna of the stock company at the Park Theater, St. Louis, has won her way to the front on her merit, and, of course, her beauty and pleasing personality have helped some. She was born in Lockport, N. Y., Aug. 14, 1882—she is not afraid to tell the date—and was educated at the Sacred Heart Convent, Rochester. Her debut was made with the Kirwin Opera company, in which she was the leading comedienne, and she sang prima donna roles

in 1897-1902. In 1902-4 she sang in "The Sultan of Sulu"; she appeared in the "Prince of Pilsen" in this country and in London in 1904-5; was prima donna in "The Tourists" in 1905-6, and with De Wolf Hopper in 1906-7. As Madame Yelba she was in "The Songbirds," a musical satire, in 1907-8; as Sonia in "The Merry Widow" in 1908. She was married to Madison Corey, general manager of Henry W. Savage, at Spokane, Wash., Feb. 9, 1906. The Corey home is in New York City.

SCHENLEY STOCK AT SCHENLEY

PITTSBURGH (Special).—The Schenley Players were seen to advantage week of Dec. 14 in "Toss of the Storm Country" at the Schenley. In the title-role, Francis Ring was indeed praiseworthy, while George Allison filled the role of the stately clergyman to advantage. Jessie Mueller did a good piece of work as Leola Graves. The other members of the company were adequate and the piece well staged. The stock company will be seen in "He Fell in Love With His Wife" during Christmas week. The first musical comedy to be given by the Schenley Players will be "The Gingerbread Man," which is scheduled for New Year's week.

"The College Hero," an amateur theatrical, was given the first week in December at the Schenley Theater, Pittsburgh, with seven hundred Pittsburgh performers; the proceeds go to the Convalescent Home for Women, and are as follows: Total receipts, about \$19,500; expenses, about \$8,000; net proceeds, about \$11,500.

D. JAY FACKNER.

HUNTINGTON REVIVAL, ST. PAUL

ST. PAUL (Special).—"A Bachelor's Romance," played here many times in the past with Sol Smith Russell, James Neill, and Tim Murphy in the leading role, was revived by the Huntington Players at the Shubert, Dec. 13-19. Wright Huntington handled the leading role in his usual careful manner, and was highly lauded by the critics. Guy Darrell, who has been in the background for some weeks, due largely to his stage directorship, comes decidedly to

the fore as Martin Beggs. Genevieve Cliffe made her first appearance as leading woman in the role of Sylvia Sommers, and made a very favorable impression. "Charley's Aunt," Dec. 20-22. "When We Were Twenty-ops," Dec. 27-Jan. 2.

JOSEPH J. PFISTER.

HOLDEN STOCK, ROCHESTER, N. Y.

ROCHESTER, N. Y. (Special).—The Holden Players will open the Baker Theater, Christmas Eve, in "Dora Thorne." Harry Holden is at the head of the company and Charles Pease is the manager of the Baker. Mr. Pease has been connected with Rochester playhouses for a number of years. He is stacked with energy and is popular with players, as he is with the people of his house.

HOGAN.

NOTRE DAME UNIVERSITY PLAYERS

SOUTH BEND, IND. (Special).—Notre Dame University Players presented "The Rosary," Dec. 15, at the college to a large crowd. Professor Drury played the title-role. Other parts were taken by students. Emmett Lenihan took the leading feminine part of Vera Wilton. John O'Donnell, J. Urban Riley, J. Clovis Smith, Wilbur Finch, Timothy Galvin, and Delmar Edmondson were the other members of the cast. The play was put on in a professional like manner, and was well received.

H. GAIL DAVIS.

Mabelle Estelle joins the Forsberg Players in Newark, Dec. 28, in "The Little Millionaire."

CLANCY PLAYERS, PATERSON, N. J.

PATERSON, N. J. (Special).—The Clancy Players, which came to the Empire for a ten weeks' stay, have completed that engagement successfully; in fact, so much so, that the same has been extended indefinitely. Harry Ingram continues as the leading man, but Alfreda Lasche has succeeded Grace Young, who had become a prime favorite. Her work in the seven different plays was of a high order and her many gowns were much admired, especially by the patrons of her sex. Arthur Ritchie, who established himself as a favorite under Alexander Hied in the Opera House Players, continues to be warmly welcomed at each performance. Emory Alton is another member of the company who deserves commendation for the careful manner in which she fills a vastly different number of roles. Elfreda Lasche, the new leading lady, opened in "Two Men and a Girl," and she has appeared to advantage in that, and also "The Argyle Case," which followed. The following members of the company all render capable support. Phillip Harrison, Irving Lancaster, Harry John Lorraine, Arthur Bronson, Fred McCoy, William Rooney, Grace Campbell, Virginia Goodwin, L. Hutchinson, Eddie Black, and Manning Cook. "The Lure" is underlined for Christmas week.

Joseph McCoy, the well-known character man, formerly with the Opera House Players and later with the King-Lynch Players at Manchester, is now doing the big time in Vancouver.

Manager E. H. Walsh, Mr. Clancy's general representative here, claimed at the outset that he would have one of the best acting companies in stock, and he has made good.

JOHN C. BUSH.

ARVINE PLAYERS' SEASON

JOHNSTOWN, PA. (Special).—Beginning Dec. 24, the Arvine Players, a dramatic stock organization that has presented sixty-two plays at Lancaster, Pa., the past three seasons, one hundred and two at the Orpheum and American in Philadelphia, and twenty-four at Indianapolis in previous years, will open an indefinite engagement at the Cambria Theater, this city. H. W. Scherer, manager. The inauguration of the stock will not mean, however, that the Cambria will give up its chances at good road attractions, as at least one high-class play is to be presented each week in connection with the stock. The opening vehicle of the Arvine Players will be "Bought and Paid For." The next week, "Beverly of Graustark," to be followed the week after by "Officer 666." "Billy" Barry is manager of the company. George Arvine is leading man and Adrian Almsie leading woman. Others with the company are Willis Reed, Frank Jones, P. G. Mitchell, George Bowman, Claude Miller, Mary Holton, Tessie Lawrence, Janette Lewis, and Helen Warren. Roger Gray, now of the Park company at St. Louis, ran musical comedy stock at the Cambria for twenty-one weeks last season.

T. N.

TAUNTON STOCK

TAUNTON, MASS.—Malley-Denison presented "Elevating a Husband," with James Crane and Blanche Shirley in the leading roles. The work of Stanley De Wolf and Antoinette Crawford was splendidly well staged and received. Business good, despite the excellent bills offered by the movies. "Our New Minister," Dec. 14-19.

CHARLES BARKER.

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PLOT OF "THE QUICKSANDS"

St. Louis (Special).—Following is the plot of "The Quicksands," by Lewis H. Bay, a St. Louis newspaper man (author of "Tar and Feathers"), produced for the first time at the Park Theater by the Players Stock company, mention of which was made in this Mirror, Dec. 9:

The wife of Judge Strong, on her way to a room in the Hotel Metropole late at night to meet Governor Bland, mistakes the door, and being followed by the house detective, takes refuge in a room occupied by Tom Bronson, who is engaged to the Governor's daughter. Bronson, an architect, is on parole, having killed a man in self-defense. Friends of the murdered man are keeping close watch on Bronson with the hope of having the pardon revoked, thus making him serve his two-year sentence. Mrs. Strong, in desperation at having been trapped, endeavors to get Bronson to shield her, but fearing that he might be exposed, he determines to leave her. Just as he opens the door, the house detective enters. This furnishes material for a good act.

In the second act Judge Strong learns of the affair and endeavors to have Bronson's pardon revoked. Nancy Bland retains her faith in her lover. Here the play becomes "talky," and the act ends with an agreement for a party at the judge's home an hour later. Mrs. Strong leaves her husband before exonerating Bronson. Nancy tells the judge that she was the woman in Bronson's room, but under a terrific cross-questioning, which is entirely too legal, she finds herself in the quicksand and drops a remark that causes the judge to conclude that her father is the man guilty of enticing his wife. The play ends with the Governor bribing those who know of the affair to keep silence at the judge's dictation, and the two lovers are united.

VIVIAN G. WATKINS.

STOCKS IN CLEVELAND

CLEVELAND, O. (Special).—"The Fox" was presented at the Metropolitan by the Metropolitan Stock company, Dec. 14-19, in a capable manner by this popular company, who scored another emphatic success. John Halliday and May Buckley gave an artistic performance, and Charles J. Harris, Harold Hendee, Loretta Wells, and William Corbett shared credit with the principals by their excellent acting.

The Permanent Stock company at the Grand gave a good interpretation of the play, "Lena Rivers," Dec. 14-19. Miss Elizabeth Days played the part of Lena Rivers with charm and skill. Mr. Frank Charlton gave a sincere portrayal of his role. Mrs. Joe Hayward and Tom Wilson's work was creditable.

A noteworthy production of "A Girl of the Streets" was given by the Holden Players at the Cleveland, Dec. 14-19. Arling Alcine's part was well acted. Margarette Neville played her role successfully. Miss Grace Hamilton and Lew J. Welsh bear special mention for their clever performance.

School and city co-operation in the establishment of a municipal theatrical stock company and in the maintenance of the municipal symphony orchestra is urged by T. M. Black, commissioner of recreation for Cleveland, who favors a city theater idea.

H. A. SINCLAIR.

WARDA HOWARD AS BUNTY

As Bunty, week of 7-13, Warda Howard added to her record as the leading woman of the Wadsworth Theater Stock company. A play of this character is more than a test of the versatility of a stock company, and to say that the cast was uniformly good is hardly giving each and every member just due. Miss Howard was charming in the title-role, giving more than the usual rendition of a part calculating to tax an actress to whom is allowed weeks of rehearsal and thought, and with John Lorens disguised by a blond wig which did not detract from an excellent performance, and Richard Ogden as the stern father, all of whom Bunty handles to the joy of an audience, and Henrietta Goodwin as Tonie, there was an unusual interest in the production of this delightful play.

A version of "Sapho," by Warda Howard, was the offering at the Wadsworth Theater, week of Dec. 14, with Miss Howard as Fannie Legrand, John Lorens as Jean, and Richard Ogden as Flamant. This is the much advertised furthest North play, being the vehicle used by Miss Howard at Nome, Alaska, on a starring tour. Considering that this was Christmas shopping week, business has been surprisingly good.

NEWARK, O., STOCK

NEWARK, O. (Special).—Mr. George Shaffer has taken over the lease of the Auditorium Theater from the Athenian Amusement Company, and hereafter it will be known as the Victoria Theater. Mr. Jerome Casper, as resident manager, opened the house Nov. 23 with the Hall Associates Players in "Ready Money." "The Deep Purple," Dec. 26-28, with Mr. Louis Ancker and Miss Lucas in the leading parts. "What Happened to Mary," Nov. 30-Dec. 2. "Amy, the Circus Girl," Dec. 3-5. "Paid in Full," Dec. 7-9 to good business. The Hall Players will be here indefinitely, and have already made many friends. Miss Jane Lowe, who has been in Pittsburgh for the past two seasons, arrived in Newark, Nov. 29, to join the Hall Players, playing the leading part. Miss Lucas, who filled the principal part the week of Nov. 23, returned to Bradford, Pa., to join the Shaffer Players. W. F. McAllister, of Pittsburgh, Pa., joined the Hall Players, Dec. 6, as stage-manager.

BESSIE POWERS.

MILTON SILLS

in "THE LAW OF THE LAND"

WALTER JONES

in "THE THIRD PARTY"

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Utica, New York

MABEL BERT

in "DADDY LONG-LEGS"

DIRECTION HENRY MILLER

CHARLES WALDRON

in "DADDY LONG-LEGS"

BARKER ACTIVE

English Producer Plans Repertory Season—
"Midsummer Night's Dream" Opening Bill

H. Granville Barker, the English producer and stage director who arrived in this country recently, has established offices in the Empire Theater building where he is busily engaged in preparations for his repertory season which will be inaugurated about the middle of January.

His first production will be "A Midsummer Night's Dream," which will be staged with the properties and scenery used in the London production. Shaw's "Androcles and the Lion" and "The Doctor's Dilemma" will be the other productions of Mr. Barker's season.

Miss Lillian McCarthy, who is the wife of Mr. Barker, will play the leading roles in the productions. The supporting company is being partially recruited here in New York. Mr. Barker has engaged O. P. Heggie to assist him in staging the productions. Mr. Heggie will be remembered as chiefly responsible for the staging of "The Highway of Life" and "The Garden of Paradise."

BENNETT IN "MATERNITY"

Brieux Thesis Play to Be Produced at Princess Theater on Jan. 4

Eugene Brieux's "Maternity" is soon to be produced in New York. Richard Bennett and his company, at present appearing at the Hudson in "Damaged Goods," have been quietly rehearsing the play for weeks under the personal direction of M. Brieux. The premiere, it is said, will take place at the Princess Theater on Jan. 4, following the run of the Princess playlets.

"Maternity" will be the second premiere M. Brieux has attended of his plays in America. His "Blanchette" was produced in French at the Century Lyceum, Dec. 14.

"DISRAELI" IN STOCK

Louis N. Parker's "Disraeli," in which George Arliss has been starring for several years, has been released for stock, but only for cities which are not included in Mr. Arliss's tour. "Disraeli," which ran over a year in New York, has been an extraordinarily successful play. The assets of the Liebler Company, which controls the play, show that it earned \$25,000 last season.

The play is released for stock through Sanger and Jordan, 1432 Broadway.

LONDON HAS NEW "PETER PAN"

Madge Titheradge, well remembered in New York in "The Butterfly on the Wheel," has been selected by Charles Frohman for the role of Peter Pan in his production of the Marry play at the Duke of York's Theater, London, this week. Miss Titheradge succeeds Pauline Chase, who retired from the stage following her marriage a short time ago.

ACTRESS MARRIES DIRECTOR

Miss Osa Waldrop, leading woman in "A Pair of Sixes," now playing in the Cort Theater, Chicago, was married in Chicago Dec. 14 to Edgar J. MacGregor, who has been identified as stage director with the recent productions made by H. H. Frasee.

STAGE NOTES

Mrs. L. M. Garman, wife of "Joe" Garman, manager of the Orpheum, Lyric, and Wonderland theaters, is home again in Lincoln, Neb., after spending six weeks in St. Elizabeth's Hospital recovering from a serious operation. She wishes her friends to know that she has neglected their correspondence solely through physical inability and trusts that she will hear from them all in the near future.

Cleves Kinkade, a brilliant young lawyer of Louisville, Ky., now taking an advanced course of law at the Harvard University, has been awarded the \$500 offered by the Castle Square Theater of Boston for the best original play, in which contest there were a large number of plays submitted. The play will be produced by Manager John Craig.

NEW ORLEANS

New Orleans (Special).—"Fine Panthers" was an attractive feature at the Crescent Dec. 15-16. Marion Naughton and Allen Leiber in the principal roles. "The Old Homestead" Dec. 16-17.

Burlesque stock at the Dauphine presented "A Wild Goose Chase" and "Molly's Millions" Dec. 15-16. The French-Gymnase Stock company, at the Lyric, put on the "Trey o' Hearts" Dec. 15-16. European war views taken in Belgium were shown at the Lyric Dec. 15-16. "Potash and Perlmutter" Dec. 16-17. At the Charles Orpheum week of 14-20 the features were John and Emma Ray, Corradini's Menagerie, Barker and Grille, Collins and Hart, Prince Lai Mon Kim, Kingston and George Khor, Fred and Adele Astaire, and the Orpheum Travel Weekly.

The Grand Italian Opera company opened an engagement at the French Opera House 10 in "Aida" Dec. 18.

J. M. Quintano.

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BOSTON

Plans and Plays of the Toy Theater—Stock in the Opera House

Boston, Dec. 22 (Special).—"Continued" is still the word at the theaters here, although next week will bring a number of new plays. Last evening the Hollis had a change of bill, when Ann Murdock, pleasantly remembered by our playgoers, was seen in "The Beautiful Adventure." The Castle Square has put on "Snow White and the Seven Dwarfs" for the Christmas holidays, and on the night before Christmas the Hippodrome production of "Pinocchio" will open at the Shubert.

This is the last week of William Hodge in "The Road to Happiness" at the Wilbur, and of Florence Reed in "The Yellow Ticket" at the Tremont. Guy Bates Post, who is acting Omar at the Majestic, also leaves on Saturday. Mr. Hodge has been at the Wilbur for fourteen weeks, and the others have been in town for more than the customary fortnight.

Musicians are having their luncheon at the Bijou newsways, and the orchestra is giving an excellent musical entertainment, and, in spite of the numerous concerts that are heard here, the little playhouse is well patronized. There are pictures, but they are subordinated to the rest of the show.

The new Toy Theater on Dartmouth Street is interesting. Boston playgoers just now, as subscription lists have been opened for the eight productions, which will be made this season. There are 120 seats in the new house, each of which commands an excellent view of the stage. The prices range from 50 cents to \$1.50 for single seats, while the subscription price for the eight performances will be \$8 and \$12. The formal dedication of the playhouse will take place the day after Christmas, when Dr. Samuel McChord Crockett, one of Boston's most prominent citizens, will make an address, and a reception will follow. The Toy will give four special performances of "Miss Maudie's Birthday Party," by Rebecca Hooper Eastman, who will be recalled by those who have seen her theatricals, as a successful girl who made a name for herself, both as playwright and player, while she was at college. Clifford Fennell has built four exquisite sets for Mrs. Eastman's quaint comedy, and Joseph Chapman, well known here for his connection with the Cadet Theatricals, is to play Mother Hubbard.

The first serious play at the Toy will be Marie Bouhix's drama of "Across the Border," by special arrangement with F. Ray Comstock's Princess Theater, New York. The policy of the Toy will be to present plays which are wholly new, or new to Boston. They will be given simultaneously with their production in other cities, and the company will be in all essential a professional one. St. John, Hamilton's comedy, "The Two Mr. Westons," will be acted with the Toy.

Mrs. Lyman W. Gale is the director of the theater. Mr. William D. Andrews, known to all playgoers here as the manager of the Park Theater for many years, is the business-manager of the new house. In selecting Mrs. Gale, he has made an excellent choice. Mr. Washington Peet, son of the Peruvian Minister in this country, is general manager, and Carl Wilmore, of the Post, is the press representative.

Henry Jewett has taken the Boston Opera House, and is to give a series of stock company performances there. He will open Jan. 1 with "As You Like It," which will prove a much wiser choice than any modern piece he might produce. Mr. Jewett's chances for success are promising, especially in a house that is as far removed from the theater district as the one he has chosen. Nothing that has happened in the theatrical world of late has caused as much comment as this move of Mr. Jewett. W. H. Macdonald, of the Boston Opera company, will be the manager. Among the plays to be acted are: "Romeo and Juliet," "The Merry Wives of Windsor," "Julius Caesar," "The Winter's Tale," "King Lear," and possibly "Cymbeline." Henry V., and the second part of "Henry IV." The prices will range from 15 cents in the gallery to 50 cents in the orchestra.

Rhynne Brieux, the French dramatist, lectured on "How to Write a Play" before the Alliance Francaise at the Copley-Plaza last Thursday afternoon. At the close of his lecture he was obliged to leave for Canada at once, and on a reception that had been planned in his honor was postponed until Saturday evening.

"The Bank Account," a one-act play, produced by the Harvard Dramatic Club last Spring, which the Boston Transcript reprinted in its entirety, has just been tried out in New York. Howard Folson, Brockton, the author, has made arrangements with Julius Steger to play the leading part, that of the husband, whose bank account vanishes in order to meet his wife's passion for pretty dresses. The play will have its initial trial in the Harvard Dramatic Club, the direction of Edwin Holt. Mr. Brockton is one of the family of writers whom Professor Baker, of Harvard, has brought out, and his play of "Oranford" will be acted this season at the Toy, where its elaborate production will follow closely that of the old-fashioned town of Mrs. Gaskell's book.

Winifred Hawbridge, the Radcliffe College student, whose play of "Peter Peter, Pumpkin Eater" was acted at Cambridge and Boston a few days ago, has proved herself such a competent playwright that the Harvard Dramatic Club will take the piece to New York, where it will be seen at the Garrick Theater Dec. 29, 30. The story concerns a New York journalist, who tries to keep his extravagant wife away from Broadway concert shows. The couple move to a farm in New Jersey, and the husband's success as an agriculturist is overshadowed by the bit which he makes with a book on farming, that is intended to be serious, but proves an laughable that it soon becomes a "best seller."

J. B. CLAPP.

BALTIMORE

Music Saves the Nights—Holiday Attractions Promising—Poli Stock in "Our Wives"

Baltimore, Dec. 22 (Special).—"For the first time this season business took a decided slump at all the local houses last week, due in all probability to the Christmas shopping. Another very good reason for the apparent lack of interest was that little in the way of novelty was offered. Rose Stahl occupied the Academy, and all who witnessed her present vehicle, "A Perfect Lady," are still wondering how or why Canning Follen and Bonnie Wolfe could write anything so bad. Nevertheless, the audience were far from poor, proving that Miss Stahl has a large following upon whom she can rely.

The chief interest of the week lay in the musical field, as we were treated to two unusually brilliant events, the first a recital by Fritz Kreisler, whose wonderful playing aroused an immense audience at the Lyric to great enthusiasm, and the second a particularly successful concert by the Philadelphia Orchestra at the same house on the next evening. It was the first time

this great orchestra had been heard here since the famous Stockwell began wielding the baton, and there was much curiosity to hear what it would do. The audience was extremely large and very appreciative. Madame Giesman-Helms was the soloist, and was in excellent voice. She received a great ovation.

Baltimore is fortunate in having as Christmas attractions two such delightful musical pieces as held forth at the Academy and Ford's. Although "Papa's Darling," which began its engagement at the Academy on Monday night before an unusually good house, was not voted a success on Broadway, it should have a long career on the road. It is rather difficult to understand just why it did not meet with instant favor in New York, unless it was due to the fact that it bore too striking a resemblance to many of its predecessors. It is decidedly one of the very best musical entertainments Baltimore has seen in a couple of seasons.

After months of waiting, that much heralded musical success "Adeline" is with us at Ford's to spend Christmas. We require very much to see the majority of the original cast had left the ranks of the company before it reached Baltimore. The delightful music, however, is the main asset of "Adeline." A splendid house saw the opening performance, and the audience voted a most pronounced success. "High Jinks" Dec. 23.

The Colonial will remain dark during the earlier part of the week, but will reopen with a Christmas matinee, when "Within the Law" will be given. Its first production in this city at popular prices. It is by far the most important engagement of the season thus far at this theater, and it was unwise for the management not to extend the engagement over to the following week.

Kitty Gordon scored a sure hit at the Maryland last week, receiving quite an ovation at every performance, which was richly deserved, as the act itself was splendidly staged and the costumes were a revelation. Miss Gordon took quite a prominent part in the Community Relief Day Dec. 15. She donated a large sum to the cause of the city, but was not satisfied with that. During the matinee performance she removed a valuable ring from one of her fingers, and auctioned it off to the highest bidder, receiving something in the neighborhood of \$75, which she forwarded to the Charity Relief Fund.

For their last week's performance the Poli Players gave us an excellent performance of "Our Wives," that charming comedy which was presented in New York some two or three years ago by Henry Kolker and a splendid company (now in musical comedy). "The Girl" by Victor Herbert, which is running on Broadway. The comedy "Our Wives" was given a very good production by the Poli people. Edmund Elton had the role created by Henry Kolker, now played by Thurston Hall, and Grace Huff had the role played by Wilma Bennett. It is a charming comedy, and as played by the company last week, proved one of the most satisfactory things they have offered since the Fall. Mr. Elton gave an especially brilliant performance. Miss Huff was not so fortunate with her part. Burke Clarke and Arthur Brown contributed two delightful bits of characterization. Forrest Rogers' originality and mannerisms shined in splendidly. Gertrude Rendell and Rita Davis gave nicely balanced performances. This week, "The Man on the Box" is being revived.

J. B. KANA.

PORTLAND, ORE.

PORTLAND, ORE. (Special).—An audience of maximum size and brilliancy turned out to see the opening performance of George Arliss in "Disraeli" Dec. 21 at the Heilex, and play and player drew well for the entire week. Curtain calls after last curtain were the rule, which here, at least, is a kind of demonstration of the ordinary.

Billy E. Van, at the Orpheum, in "Spooks," and "Violence," with violin and piano, brought tumultuous applause. The Quinette Quintette made a hit for novelty. Billy E. Van, who of the stage is president of the Travelers' Good Government Association during his stay here, addressed the very active and influential Ad Club, and told why actors and dramatists should have the right to vote wherever they might be on Election Day. He also argued his cause to numerous members of the Oregon Legislature.

Frank H. Donnellan, formerly of San Francisco, has taken charge of the new Orpheum as house superintendent. He was one time manager of the Coliseum in Seattle, and has been in the Sullivan and Conditine service for eight years.

At Antagon's Maurice Samuels presented "A Day at Ellis Island." Tony Rizzo, Jr., drew many encores with his violin. A talking turn that finished strong was put over by Willie Dunlap and Roscoe Merrill.

"The Smugglers," a lively combination of comedy and music by the regular company at the Lyric, headed by Franks and Danbar. Reels of the week were: "The Rose of the Rancho," at the People's; "The Dancer and the King," at the Columbia; and "The Barnum," at the Star.

The annual cattle and poultry show drew crowds from the Northwest, and the theaters benefited thereby.

The Lyric Musical Comedy company produced a new one-act play week ending Dec. 8 at the Lyric, entitled "Money to Burn," by Al. Franks. Leading man, a new member of the cast of principals was Ethel Barney, formerly of the chorus.

JOHN F. LOGAN.

ELMIRA, N. Y.

ELMIRA, N. Y. (Special).—"The Mozart Players" in "Dora Thorne" drew large audiences to the Mozart Dec. 14-16, and gave splendid satisfaction. Maude Richmond and G. Swayne Gordon did well in the leads, and conspicuous in the support were: Jack Becher, Henry Williams, Henry Cushman, Arthur Hume, David Von der Smith, Harry McKee, Dora Booth, Percy Cameron, and Emma Carrington. The stage-management of Harry McKee was of the best, and the orchestral direction of Carlo Olts an important factor. "Shore Acres" Dec. 21-23.

J. MAXWELL BERRY.

KNOXVILLE, TENN.

KNOXVILLE, TENN. (Special).—"Primrose and Wilson's Minstrels, at Staub's, failed to please fair business, two performances, Dec. 12. The company has been badly cut since their first started on the road. An excellent company in "Seven Keys to Baldpate," a delightful good business Dec. 14. John D. O'Hara, a member of the cast, recalled the time he played a summer season of stock at Knoxville fifteen years ago. Cyril Scott, the lead, was remembered as having been seen here some time ago in among Players' picture, "The Day of Days." The Grand is open for the first time this season for a two weeks' engagement of the Franklin Stock company at popular prices. Business fair.

CHARLES E. KRUTCH.

DIED

JOHN CHAMBERLAIN, daughter of Emily Chamberlain, died suddenly Nov. 24.

RICHARD GARNELL, one of the celebrated acrobats of the vaudeville team of Garnella Brothers, died early in November in St. Louis.

MARGARET J. KING, mother of Charles W. King, died at her home in Cleveland, Dec. 4, in her eighty-ninth year. Interment was at Willsville, O.

THOMAS LUNN, an old-time actor, died recently in Lynn, Mass., of apoplexy. The last few years of his life he played Yankee sketches in vaudeville on the Deanna Thompson circuit.

JOSEPH WINKLER, of New York, known on the stage as Joseph Winter, died suddenly Nov. 23 at Brooklyn, N. Y. He was once a partner of Colonel O'Day in the show business.

WALTERS.—At the Elks Club, of Minneapolis, Bert Walters, character comedian, of the Wright Huntington Players, died Nov. 19. Mr. Walters suffered a paralytic stroke.

ALEXANDER H. ANDERSON, newspaper man and theatrical manager, died Nov. 3 at the Hotel Logan, Nahant, Mass. Besides his wife, Mrs. Emily Reed Anderson, two brothers, T. H. Anderson, and George L. Anderson, survives.

DANIEL BULLIVANT, who had been with stock companies in this city and elsewhere for the last twenty-five years, died Nov. 18 at St. Vincent's Hospital, in his fifty-fourth year.

ELIZABETH B. WINSTON, daughter of Frank Winston, musical director, died on Nov. 18 at the home of her mother, 221 West Eighty-third Street, New York.

ARTHUR MADON, father of Dwight A. Madon, leading man of the Grace Hayward Stock company, Chicago, died Nov. 18, at his home, Belvidere, Ill., after an illness of several months.

PASSANICK FOWLER, an English character actor, died Nov. 18, aged fifty-nine. During recent years he had appeared in a number of productions on Broadway.

CARL HANFT, who played a leading part in "The Ten Commandments," and a member of the Actors' Colony at Sunningdale, N. Y., died Dec. 1 at Saratoga Lake. His widow and a child survive.

MADISON JULIUS CAWEN, poet and author, died at his home in Louisville, Ky., Dec. 7. He was forty-nine years old, and was born in Louisville, March 23, 1865. He belonged to many clubs and societies. In addition to writing poems, essays, and novels, he was the author of four plays, the best known of which was "The Shadow Garden."

FRANK BEAR, remembered for his excellent work twenty years ago in the title-role of "Little Lord Fauntleroy," and "Peck's Bad Boy," and later as a member of the Primrose and West Minstrels, died at his home in Elmira, N. Y., Nov. 17, of heart disease. Interment was in Elmira.

JOHN W. BLAUVELT, for three years city editor of the Morning Telegraph and formerly editor of the Paris edition of the New York Herald, died on Dec. 17 of pneumonia. Mr. Blauvelt entered newspaper work upon leaving West Point Military Academy. He was thirty-five years old, and is survived by his widow.

RAMUEL L. ROBINSON, known upon the stage as Robert Scott, died at the Maine General Hospital, Nov. 12, in Portland, Ore., aged forty-three. Mr. Robinson is survived by his mother, one sister, and two brothers.

Mrs. CORNELIUS G. KERRY died Dec. 9 in Reading, Pa., of a complication of diseases, from which she has suffered several months, aged twenty-nine. She is survived by her husband, Cornelius G. Kerry, manager of the Hippodrome Theater in Reading.

HENRY W. BROWN, father of Leon Brown, died at Dismant, Mass., Nov. 15 at the age of seventy-six. Mr. Brown was well known to the theatrical profession and was a veteran of the Civil War.

ELLA MICHAELA MAXWELL died Oct. 31 at the home of her daughter, Mrs. Arthur Ritchie (Bessie Maxwell) in Allentown, Pa. Mrs. Michaelis Maxwell was well known in the profession, as she was a constant companion of her daughter.

ALFRED L. SIMPSON, formerly a musical director and song writer, but more recently a maker of slides for illustrated songs and the inventor of a method of showing moving pictures in lighted theaters, died Nov. 18 at his home, 113 West 133d Street, in his fifty-sixth year.

Mrs. Ida MOSHER HOPPER, a former wife (the second wife) of De Wolf Hopper, died on Dec. 1, at her home, 158 West 166th Street. She was a Miss Welch, and was a member of the McCull Opera company with which Hopper played in 1880. Mrs. Hopper is survived by a son.

FRANK HOWARD, an Iowa, who made good in minstrelsy and as a writer of popular songs, the head and was buried at Graceland, in Masonic honors. He was born in 1861 at West Union, Ia. Of late years he has been in vaudeville featuring some of his song successes, including "Only a Pansy Blossom" and "When the Robins Nest Again." He is survived by his wife, who was Miss Lena J. Barlow.

J. HOLMES GORDON died Nov. 8 in Philadelphia, Pa., aged seventy-six. Mr. Gordon, who was a native of New Brunswick, N. J., at the age of thirteen joined a theatrical company playing Irish comedy. He thereafter followed a theatrical career. He wrote several plays, including "Deception," "Twinkum Toodles," and "That Rascal Pal."

GIOVANNI ROMANINI, the composer, died at Rome, Italy, Dec. 13. He was born at Rome in 1843. With his colleague, Ponchielli, he founded the music school attached to the Accademia di S. Cecilia, and in 1880 also founded the "Nuova Societa Musicale Romana." He was considered one of the most notable of modern Italian musicians.

STRATTON.—The mother of Frank J. Stratton, well known in vaudeville and dramatic circles, died at her home in New York city, Tuesday, Dec. 8, after a brief illness. Her death is mourned by many members of the profession to whom she had rendered herself by her kindly qualities and her charitable efforts. She was a cousin of Frank Leon, known as the "Great Leon," of Kelly and Leon's Minstrels.

KIRKIN HIGGINS, an actor under the name of Kingie Le Roy, died in the Lutheran Hospital in East New York Nov. 30 of pleuro pneumonia. He was forty-two years old. Mr. Higgins had just closed an engagement at the Eighty-sixth Street Theater in a sketch called "Humanity," written by himself. He is survived by two brothers, David and Benjamin, both actors, and his mother.

In Memoriam

FERNANDEZ, E. L. MRS.—In affectionate remembrance of the best and kindest of mothers, who fell asleep December 21st, 1909, never forgotten by her loving and sorrowing daughter. Biju.

CINCINNATI

CINCINNATI (Special).—The attractions here for the fatal week before Christmas were not particularly conducive to good business, and attendance at all the theaters, with the exception of Keith's and Low's Empress, was considerably below par. The greatly advertised "The Passing of Miss Dimple," opened at the Grand for a week, Dec. 13, and proved to be the very worst example of drama seen here in several seasons. However, the company was very good. The play was nothing but a proscenium against the meaning of "the respectable nation," and contained nothing of interest in either dramatic value or character building. It received a unanimous scoring by the press. The theme of the play was contained in one of the lines spoken by one of the principal characters to the effect that it is not because a man drinks that he is no good, but that it is because he is no good that he drinks. In this section of the country where prohibition was one of the principal issues of the recent election the management probably expected to draw some favor for the production, but they failed to take into consideration that the province of the theater is art, in interest, does not lie in "A Perfect Lady." Following the week of Dec. 20, it is settling to note that, in spite of the failure of this play on Broadway, it is not advertised as "the season's biggest success."

"The Whirl of the World" was held over at the Lyric for an extra performance the night of Dec. 13, as a Christmas gift to the city. The week's engagement until Monday night, Dec. 14, the extra popular price matinee of "The Whirl of the World" might just as well have been omitted as far as attendance was concerned. Miss Smith's vehicle this year is "The Pretty Mrs. Smith" and she is evidently giving up her effort to establish her as a comedienne irrespective of her singing propensities, as the show contained much less music than is generally seen in a show production, and a great deal more plot and comedy. "The Pretty Mrs. Smith" is advertised as a modern play of marriage induced by high clergy.

A number of the members of "The Whirl of the World" company laid over in town this week their company closing for a week preliminary to opening in Indianapolis Christmas Day. John T. Murray, Australian comedian, having recovered from a hazardous experience, plotted an auto lot of fellow-performers on a motor trip to Philadelphia and thence to New York, where Murray was to sign up a contract for the next season's Winter Garden show. Murray's thrilling experience almost meant his death in a great vat of beer at a local brewery. He was the guest of a party of Cincinnati's wealthy young men, among them a brewer's son, in enjoying the brewing plant. Murray fell into the vat of beer, and was rescued with difficulty.

A good bill was seen at Keith's week of Dec. 13 with the Four Mary Brothers in "Home Again," as Irving Cobb's sketch, "Barnyard Rag," as the leading attractions. Eddie Leonard and Mabel Russell, Stuart Barnes, Claire Rochester, Shannon and Annie, and Vandine and Louis made up an exceptional bill. Nora Hayes is the headliner for Christmas week. The policy of showing modern pictures as the last number of the bill has been changed to pictures of travels and journeys.

The bill at Low's Empress week of Dec. 13 was headed by Oscar Rivoli in his protean act, "Academy in Restaurant," Oscar Loraine, the Hungarian violinist, and Roland West, a pianist. "When We Grow Up," "Bringing up Father," hold the boards at the Walnut week of Dec. 13 to fair business. John H. Cain, always popular here, was splendid in the little role, Thurston, the magician, failed. "The Cabaret Girls" were seen at the Standard week of Dec. 13, followed by "Follies of Pleasure," and "The Beauty Parade," with John L. Sullivan, the ex-champion, at the Olympic week of Dec. 13, followed by "Golden Crook," "Two Nature Girls," "The Naked Truth," and "The Bachelor's Daughter," divided the week at the new Standard. Claire Rochester, the prima donna at Keith's, was seen in a new role during the week, appearing for an hour at noon, Dec. 14, as a Salvation Army kaiser on the streets. She was stationed at one of the prominent corners, receiving donations for the Salvation Army Christmas Fund.

Dr. C. M. Brune, who wrote "The Annual," which opened at the Lyric Dec. 21, arrived in the city this week previous to the final week of the engagement of the piece, came to a place. Dr. Brune is an LL. D. of Harvard and Yale universities, and has done much work in the line of adapting plays for the American stage, one of his biggest successes being Barlow's "Theodora," produced about ten years ago.

JOHN REINHARD FROBER, JR.

SPOKANE

SPOKANE (Special).—Local Elks and their friends crowded Low's theater for the midnight program Dec. 9 for the benefit of needy theatrical folk. Every seat was occupied, every box was filled to overflowing, and many stood up. A body of Elks, under whose auspices the benefit was held, occupied a block of seats at the front of the house and opened the proceedings by singing the "Tipperary" song and their local parody. The combined Pantagen's and Low's orchestra played an introductory overture, and also provided music for the acts. Seven vaudeville numbers were provided by Manager E. Clarke Walker of the Pantagen's Theater, and Manager Joseph Muller of Low's. The programme was given by "Nipp" and "Tuck," from Low's; Madame Nomi and Signor Ballingieri, of Pantagen's; O'Neil and Wamsler, of Pantagen's; Princeton and Yale, of Low's; the American Whirlwind Quartet, from Pantagen's; the Melodrama Sisters, from Low's; and the Bower of Melody, also from that theater. The theater performers, musicians, stage help, ushers, and house staff generally were given to the Elks free for the benefit, which was one of the most successful ever held in the city. The first electric automatic ticket seller to be used in a theater in Spokane has been purchased by Dr. H. S. Clemmer for the Glen and Casino. They are on the principal of the cash register, the operator pressing keys for the tickets desired, the mechanism computing the price and recording it. The tickets are provided from an endless roll beneath the machine proper, and gives a complete record of the sales of the day. They will be put in operation as soon as the present supply of tickets is exhausted.

W. A. McCann.

ROCHESTER, N. Y.

Rochester, N. Y. (Special).—The Shubert Theater week under its own name on Christmas Day, when the Shubert Theater company will make its first appearance in "Why Women Sin." The new organization will be under the guidance of the Messrs. Shubert, F.

NEW YORK THEATERS

CANDLER Theatre, 44th St., Eve. 8:15. Mat. 2:15. Wed. & Sat. 2:15.
New York's Newest Playhouse
COHAN & HARRIS PRESENT
(by arrangement with Arthur Hopkins)
A new play by a new young American author
ON TRIAL
BY E. L. REIZENSTEIN
Biggest Hit in 25 Years

COHAN'S Theatre, 44th St., Eve. 8:15. Mat. 2:15. Wed. & Sat. 2:15.
COHAN & HARRIS present
"IT PAYS TO ADVERTISE"
A farcical fact by Roi Cooper Megrue and Walter Hackett.

LONGACRE Theatre, 44th St., Eve. 8:15. Mat. 2:15. Wed. & Sat. 2:15.
SO MUCH FOR SO MUCH
Reg. Dec. 23—SECRET STRINGS with LOU TELLEGEN.

BELASCO Theatre, W. 44th St., Eve. 8:15. Mat. 2:15. Thursday and Saturday 2:15.
DAVID BELASCO presents
LEO DITRICHSTEIN
In a new play in 3 acts
by FERENC MOLNAR

THE PHANTOM RIVAL
COHAN & HARRIS Commencing Friday, Christmas Night, Dec. 25, first time on any stage, Cohan & Harris will present
"HELLO, BROADWAY"
With New York's Favorite Comedians.
GEO. M. COHAN
WM. COLLIER
All Star Cast and too other Americans.

B. F. KEITH'S Broadway & 47th St., Eve. 8:15. Mat. 2:15. Wed. & Sat. 2:15.
PALACE Daily Mat. 2:15. Eve. 8:15.
ETHEL BARRYMORE
Jack Wilson, Manuel Quiroga, Murphy & Nichols, Toby Claude, THE MAGLEYS, REYNOLDS & DONEGAN, Others.

B. F. KEITH'S S'way & 44th St., Matinee daily, Sunday Concerts 2:15 & 8:15.
COLONIAL
EMMA CARUS and CARL RANDALL
WHITING & BURT, BERT ERROL, HOEY & LEE, FLANAGAN & EDWARDS, FRITZ & LUCY BRUCH, LITTLE BILLY, others

Ray Comstock and Vaughan Glaser, the latter being in direct charge of the company and its policies. Crowded houses was the rule week of Dec. 14 at the Family Theater, where the management distributed presents at every performance through the medium of "The Country Sale." This is but one of the numbers on the vaudeville bill which is headed by "Coco," an illustration act. Marie Dressler, "the funniest woman in the world," in her newest comedy success, entitled "A Mix-Up," comes back to Rochester for a special return engagement at the Lyceum on Wednesday and Thursday, Dec. 23 and 24. There is a true Christmas touch to the bill at the Temple Dec. 14-15, thanks to Vaughan Glaser and the choice in which he is making his first vaudeville appearance. The Auto Girls company, with a large chorus and a capable cast of principals at the Corinthian week of Dec. 14, supplied a great deal of the comedy that contributes to the success of the burlesque. Two feature pictures are being shown at the Regent, "Stonewall Jackson's War," a war drama, and "The Locked Door," a romance of

NEW YORK THEATERS

EMPIRE Broadway and 40th Street, Eve. 8:15. Mat. 2:15. Wed. & Sat. 2:15.
Charles Frohman Manager
CHARLES FROHMAN presents
The Haymarket Theatre, London, comedy success
DRIVEN
In four acts by E. TEMPLE THURSTON
Cast includes Alexandra Carlisle, Charles Bryant, Leslie Faber, Halide Wright, Landon Hale, T. W. Ferguson, Arthur Greenway, Rita Oway, Fred Goodwin, others.

Knickerbocker S'way at 38th St., Eve. 8:15. Mat. 2:15. Wed. & Sat. 2:15.
JOHN C. FISHER presents
HAZEL DAWN
In a new opera
THE DEBUTANTE
Music by Victor Herbert. Book by Harry S. Smith. Lyrics by Robert H. Smith.

LYCEUM 40th Street, near Broadway, Eve. 8:15. Mat. 2:15. Wednesday & Saturday 2:15.
Charles Frohman, Elaw & Erlanger present
ELSIE FERGUSON
In a play in four acts,
"OUTCAST"
By HUBERT HENRY DAVIES.

New Amsterdam W. 42nd Street, Eve. 8:15. Mat. 2:15. Wed. & Sat. 2:15.
ELAW & ERLANGER Managers
Charles Dillingham presents a sensational musical show
WATCH YOUR STEP
Music and lyrics by Irving Berlin. Book by Harry S. Smith.
With MR. & MRS. VERNON CASTLE, FRANK TUNNEY, ELIZABETH MURRAY, BRICE & KING, OTHERS.

GAIETY Broadway and 40th St., Eve. 8:15. Mat. 2:15. Wednesday & Saturday 2:15.
ELAW & ERLANGER Managers
RUTH CHATTERTON
IN
DADDY LONG-LEGS
A new comedy by Joan Webster. Henry Miller, Manager.

HARRIS Theatre, W. 42nd St., Eve. 8:15. Mat. 2:15. Wednesday and Saturday 2:15.
SELWYN & CO. presents
Margaret Illington
in
The Lie By HENRY ARTHUR JONES

REPUBLIC West 42nd Street, Eve. 8:15. Mat. 2:15. Wednesday and Saturday 2:15.
A. H. WOODS presents a four act drama
"KICK IN" A play of New York life by Willard Mack
with
JOHN BARRYMORE, JANE GREY, JOSEPHINE VICTOR and others

CORT Theatre, 40th St., East of Broadway, Direction of John Cort, Eve. 8:15. Mat. 2:15. Wednesday and Saturday 2:15.
SELWYN & CO. present
UNDER COVER
A melodrama of love, mystery and thrill.
By Roi Cooper Megrue

New York life. For the last three days week of Dec. 14, at the Garden, in "The Married Woman," by Owen Davis, with Barbara Tennant in the leading role. The Caroleo-Alaska-Siberia films pleased large audiences at the Winter Garden week of Dec. 14. HENRY HODGINS.

NEW YORK THEATERS

HIPPODROME 40th Ave. 42nd-44th Sts. Eve. 8:15. Mat. 2:15. Daily at 2. Sun. 2:15.
LAST FOUR WEEKS OF
WARS OF THE WORLD
IN PREPARATION—A BIG SURPRISE

William A. Brady's 48th Street Theatre
48th St., East of Broadway, Phone 225 Bryant. Eve. 8:15. Mat. 2:15. Thurs. and Sat. 2:15.
The Law of The Land
By GEORGE BROADHURST
With JULIA DEAN
Extra Mat. Xmas and New Year's

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PHILADELPHIA

Little Theater Finds Revivals of Old Plays More Satisfactory Than Modern Productions

PHILADELPHIA, Dec. 22 (Special).—In preparation for the Christmas season, there were four notable changes of bills at the downtown theaters this week, which with a recent meeting of the Drama League and the fight to oust the State censor of movie films, Louis Breilinger, from his job, being aired in the courts, has kept the dramatic writers bustling, leaving little time for the purchase of Christmas remembrances for their actor friends.

Of the new attractions in town, three are here for the first time. Hanna Trentini, the noted comic opera singer, brought into town at the Lyric in her latest vehicle to stardom, "The Paganini Girl." Of course, the English version was "made in America"—that is, adapted from a European comic opera, and, according to advance reports from Buffalo, etc., the show is some hit. With such an attractive star, assisted by a splendid cast, a notable member being Clifford Crawford, the production is sure to pull strong; but, in addition, it has the good fortune to contain a real plot, tuneful music, and, as a redeeming feature, real comedy. Many a lumbar is fortunate to get such a good attraction over the holidays.

Evidently Blumberg believes that the theater-going public are partial to musical comedy, for at the other Shubert theater, the Adelphi, he has booked for a local engagement "The Starling Song," with Tom McNaughton taking a conspicuous part. This is the first time this season that a musical show has appeared at the Adelphi. "The Starling Song" opened Dec. 21, but the Lyric was dark for three nights; Trentini came Christmas Eve.

That old reliable spectacle, Law Wallace's "Don-Hur," is "with us again." It opened at the Forrest, and as it is part of the theatrical education of every wide-awake person to see the play, the engagement, if not too prolonged, should prove a very successful one.

Finding that their revivals of old celebrated plays are more successful than more ambitious undertakings of new productions of modern plays, the management of the Little Theater presented this week Sheridan's well-known play, "The Critic." This is the first time in recent years the revival of this play has been given here, and the reception accorded the company was most cordial.

Another celebrated play was also seen in this city. "Diplomacy" was revived at the Broad by an all-star cast, headed by William Gillette, Marie Dore, and Blanche Bates. These well versed in theatrical statistics say that it is fourteen years since this play has been produced in Philadelphia, and my informant goes far as to say that the 1900 cast included Margaret Anglin, Jessie Miliard, William Faversham, and Edwin Stevens. The 1914 production has been made up-to-date by the introduction of modern appliances, such as references to telephones, automobiles, etc.

"Fishes and Perimeter" are in their fifth week at the Garrick, and still doing a very satisfactory business. There was an interesting meeting of the local branch of the Drama League last week, at which time the theater in Japan was discussed. Special emphasis being placed on the growth of the classic drama in the Far East. Mrs. Elsie J. Blatter and Miss Clara Blatter, lecturing and showing stereopticons of "No," the classic drama of Japan.

B. Leon Payne, late of Chicago, now director of the Little Theater, gave an interesting talk on the repertoire theater.

J. SOLIS-CORREN, JR.

CLEVELAND

CLEVELAND, O. (Special).—In spite of snow weather, week Dec. 14-15, "Everyman," at the Opera House, drew well. Well O'Brien, Minstrels, at the Colonial, gave an entertainment that pleased. Sylvester Schaeffer, as headliner at Keith's Hippodrome, an unusually clever act, pleased large audiences. "The Prince and the Pauper," an excellent show, received a generous welcome, and had a strong cast.

The vaudeville bills at the Miles and Priscilla Theaters were not up to the standard, Dec. 14-15, and played to poor business. Good-sized audiences greeted both burlesque shows at the Empire and Star Theaters, Dec. 14-15. "Golden Orbits" at the Star is one of the best musical burlesque shows seen here this season. Michaela Fennell heads the "High Life Girls" at the Empire.

Mr. Bert McPhail, manager of the Empire Theater, is to be commended for having clean, high-grade comedy at his theater, the steadily increasing audiences of women men demonstrate that clean, wholesome burlesque and musical comedy is appreciated and supported.

A home performance given at the Hotel Statler Dec. 17 by the society women of Cleveland, for the benefit of the Little Theater and Children's Playhouse, was well attended. The Harvard University Glee Club will give their annual concert at Hotel Statler Dec. 20. Violet Dorena, child actress, is now playing with the Holden Stock company, who is an extremely clever performer.

Miss Dorothy Goldstein and Miss Lena Zucker will be in the cast of a performance of "Ghosts," by them, to be given at the Metropolitan Theater, Jan. 3. This will be the first performance of the Timen Players, a company formed to produce some of the plays by Sudermann, Hauptmann, Strindberg, and Ibsen.

Recreation Commissioner Black is considering plans for elevating the moral tone of Cleveland theaters. He may appoint an advisory committee to co-operate with the welfare department in pushing a campaign which would practically mean a censorship of all plays.

Miss Errol left the Metropolitan Players Dec. 5 to resume her old part in "The New Henrietta" with Wm. H. Crane.

ROBERT A. SINCLAIR.

OAKLAND, CAL.

OAKLAND, CALIF. (Special).—A return engagement of "The Spoilers," Nov. 8-14, to packed houses; pictures thoroughly enjoyed; Liberty: Bishop's Players in "Paid in Full," Nov. 9-15. Business very satisfactory. Columbia: Dillon and King in "The Boils of the Rancho," Nov. 8-14. Musical selections well rendered by Paisley Noon, Ruby Lang, and Vilma Stech. Dillon and King exceedingly funny. Average attendance. Orpheum: Exceptionally good bill Nov. 8-14 to good attend; since Joseph Andrews in "Poor Old Man," Theodora Bantz and Symphony Players presented rare musical treat. Others who contributed were: Diving Seal, with Three Travels Brothers; Burham and Irwin, Miller and Vincent, Frank North and company, Three Beautiful Types, and Claude Golden. Theodora Bantz, Montague's dramatic playlet, "Rain," top-notch of a strong bill composed of Billy Link and Blomson Robinson, the Vestal Trio, Harry and Harrison, Novelty Quartette, and "Work and Play." "Thru the Desert" with Evelyn Nesbit Terry, in the leading role, was a good attraction at the Broadway. The Charity Ball and "Bonds of the Jungle" feature films, at the Franklin. At the Oakland "The Last Dollar," with David Higgins in the leading role, for satisfaction. At the Madison who has been featuring in the Eastern movies, has returned to Oakland for a short vacation.

David Warfield in "The Auctioneer" week of Dec. 21 at the Macdonough. An immense advance sale insured capacity houses for entire engagement. At the Liberty Herbert Bachelder's famous divorce drama, "The Voice Within," to good attendance. At the Orpheum Manager Elmer offers one of the biggest vaudeville bills of the season. Honors are evenly divided between Trotter, the violinist; Eugene Swenson, in songs and dances; "The Redskins," with James B. Carson as the comedian. Others on the programme: Imhoff, Conn and Corneen, Plator and Glaser, Elida Morris, Ashl and Corbett, Shepard and Donovan, Fantasia's, A great hostler are Walter Terry and his Ten Girls in a musical, "Tropical Trolley," entitled "The Cannibal Isles." Others on the bill are: Annie Abbott, Jurgind Morava, La Touraine Four, Two Kerna, and Grace Donnelly. At the Columbia Dillon and King in "The Black Cat," Dec. 6-12. S. R. O. Golden, in "The May Irwin" in "Mrs. Black to Back" is drawing immense crowds, and at the Broadway Dorothy Donnelly in "The Thief" to his business.

LOUIS SHERLINE.

SAN DIEGO, CAL.

SAN DIEGO, CAL. (Special).—Things theatrical and otherwise, are doing a lot of shifting in San Diego, at the present time, probably owing to the nearness of the opening of the 1915 exposition. The Little Theater, which has been housing the Little Theater Stock company, has been removed to the City and opened Dec. 6, under the management of Fred Ballin as the home of the Loyal Circuit acts. The policy of the house will be four reels of pictures and three vaudeville acts, with the admission of 10 cents. Mr. Ballin is a man who has been a member of the City and opened in the city, having successfully handled the old Princess in the same manner. The Princess opened Dec. 6 with a tabloid stock company. The Majestic has been renamed the Grant, and will run feature films of 10 and 20 cents. The new house, the Plaza, will manage this new \$15,000 picture house.

The San Diego Elks held its annual memorial service at the Spreckels Sunday, Dec. 6. The Hon. John G. Mott, Past Exalted Ruler of Los Angeles Lodge No. 30, was the principal speaker. "The Game" is the headline act, at one of the best bills seen at the Savoy week of Nov. 30 for a long time.

The local stock company at the Empress had "The Devil" for the week of Nov. 30. William Chapman gave a fine performance of the title role. G. J. Newman, a local member of the company, was well cast the husband.

MARIE DE BRAY CHAPMAN.

SEATTLE

SEATTLE, WASH. (Special).—At the Metropolitan "The Poor Little Rich Girl" Nov. 30-Dec. 7 by an excellent company in an enjoyable manner before houses averaging fair business. Leonie Dore was seen to advantage in the title role.

"The Bird of Paradise" Dec. 2-3 at the Moore, opened to a capacity house, which showed appreciation by enthusiastic applause. Leonie Dore as Lorna, delicately the part with skill and subtlety, and the support was all that could be desired.

"The Beauty" Nov. 20-Dec. 5 was the offering at the Seattle, and the attendance averaged good business.

At the Orpheum Bill B. Van and vaudeville Nov. 20-Dec. 5. At the Fantasia the Imperial Grand Opera company and vaudeville. At the Empress Lida McMillan and vaudeville.

At the Victoria Bill B. Van and vaudeville Dec. 1-15; very interesting. Metropolitan: Dore Dec. 1-15. East Lorne Dec. 6-12, at the Seattle; attendance averaged fair business.

Pantagruel's: James G. Corbett and vaudeville Dec. 7-12. Orpheum: Alice Lloyd and vaudeville. Empress: E. E. Clive and vaudeville. Motion pictures at the Alhambra, Class A. Clemmer, Colonial, Grand, Melbourne, Mission, and Liberty. BENJAMIN F. MANSBURY.

CHIHUAHUA

CHIHUAHUA, MEXICO (Special).—Business continues good with theaters here. The Heroes has been running feature films among the most recent being Kleins' "European Armies in Action" and "Don Quixote." However, it is probable that very soon Ricardo de la Vega's Repertory company will make its debut. This company is now playing in San Antonio, Tex. Ricardo de la Vega is one of Mexico's oldest managers.

The Victoria Sala Stock company continues to play to crowded houses at the Centenario, but this company will soon leave to fill a contract in Torreon, Coahuila, vaudeville taking their place at the Centenario.

Moving picture exhibitors complain of the films sent down here by American exchanges. "Any old thing is good enough for Mexico," seems to be the prevailing idea, but American producers are going to wake up some day morning and find out, too late, that they have neglected a rich field. Don't cry over the effects of the European war, but invest in Mexican pictures of your surplus supply, which formerly went to Europe. Latin America awaits you. HARRY B. ORV.

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INDIANAPOLIS

INDIANAPOLIS (Special).—Seven Keys to Baldpate played a return engagement to big business at English's, week ending Dec. 5, with Cyril Scott and practically the same cast, seen here last season. "Thru the Desert," the Evelyn Shaw pictures, attracted attention, Dec. 7-12.

"The Little Cafe," beautifully staged and costumed, with John E. Young, who was a decided favorite; Harry Dore, Tom Graves, Maurice Cass, Alma Francis, Edna Munsey, Marjorie Gieson, and others, attracted a large, well-pleased audience, Dec. 14-19. Business continuing good all week. Annette Kellermann, in "Neptune's Daughter," Dec. 20-24; Crane in "The New Henrietta," Dec. 25, 26.

The Murat offered the "Damon and Pythias" Pictures, Dec. 14-17. "The Whirl of the World," Dec. 25, 26. "Kitty McKay" and Fritz Scheff in "Pretty Mrs. Smith" are early bookings.

Thurston played to good business at the Locum Dec. 14-19. "Bringing Up Father" Dec. 21-26.

An unusually entertaining bill of fun and many laughs at Keith's, Dec. 14-19, included Han Ping Chien in "Pekin Mysteries," Harry Hersford and company in "Twenty Odd Years," a charming little playlet, well acted; Marshall Montgomery Moran and Wisner, hat throwers; Coakley, Hanover, and Dunley in a good minstrel act; Frank Milton and DeLong Sisters in "The Terminal," one of the laughing hits; Lee and Cranston and Edgar Berger.

The Belgian War Pictures, taken by Edwin F. Weigle, staff photographer of the Chicago Tribune, and shown at the Colonial Theater, Nov. 30-Dec. 5, for the Indianapolis Star, were seen by over 11,000 people, and netted \$1,200.55 for the Star Santa Claus Fund, the other half of the proceeds going to the Belgian Red Cross fund. PHIL KIRKWOOD.

SAN FRANCISCO

SAN FRANCISCO (Special).—Warfield played to capacity houses during his first week, and will continue to do so during his second week, which commenced Dec. 14. Following, Dec. 21. "The Yellow Ticket."

The Alcegar opened with "Mutt and Jeff" at the matinee, Dec. 13, to a full house, which was as much cleaned at the show as though it were a new one.

The Cort is in its second week, with a bill offered by LeRoy, Talma, and Rosco. Forbes-Robertson, in his farewell visit here, playing repertoire for two weeks, opened Dec. 21. The Gaiety company gave "A Stubborn Chin-

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derella," headed by Myrtle Dingwell. The Orpheum had a big card again in Montgomery and Moore, followed by Herbert William and Hilda Wolfes, Harry and Walford, Alfred Bergen, and Everett Monks.

The Empress offered Wilson Bros., German comedians, and Mabel Cameron Alan De Witt company; and Pantagruel gave us "The Musical Blacksmiths" and "Billy's Tombstone." The Savoy had pictures of the Yosemite Valley. The lecturer, Mr. Curry, has lived in the Valley for many years. A. T. BARNETT.

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CHICAGO

Expectancy Waits for "On Trial"—Old Favorites Quit for Newcomers

CHICAGO, Dec. 23 (Special).—Our theatergoers are looking a week beyond Christmas, for the New Year will bring here that specially organized, sure all-star company that is to appear in "On Trial." The rehearsal occurred somewhere in New York, not long ago, although it was not generally known, and then the company moved out and hypnotized the "Detroit dog." The production will take place here at the Grand Opera House, and this is the cast that is promised to make "On Trial" the big theatrical event of the New Year: Maxine Elliott Hodges, Emily Ann Wellman, Jane Wheatley, Harry Steadman, Harry C. Browne, Harry Mestayer, Harry Hubbard, James Kearney, Reginald Pitt, Bernadette Hodges, Sam Meyers, Franklin Hall, Neil Morris, Thomas Meighan, Daniel Day, John Tiernard, Edwin Sturgis, Ben Stevens, George H. Miller, William F. Cranger, Jesse Hodges, Frank Baker, John Moore, Thomas Collins, Ben H. Meers, Douglas Farrow, Robert Spencer, Spencer, Harry Weaver, Charles Moore, and Edward Sheer. Isn't such a galaxy worth waiting for?

Elizabeth's "Polina" remains at the Illinois until Jan. 10, and "Potash and Perlmutter" is in its eighteenth week at the Olympic. "The Candy Shop" remains indefinitely at the La Salle.

Arise! "Peg o' My Heart" quits the Garrick next week, after its remarkable run of 264 performances. The company goes West, entraining Dec. 27. "A Pair of Sixes" closes at the Cort the same date and makes a jump to Boston. And these departures who sailed to meet also noted: "Kitty Mackay" from the Princess, and "Under Cover" from the Grand.

The new plays to take the vacant places above mentioned are "Our Children," a Morisco premier, at the Princess; "The New Henrietta," headed by George, at the Cort; "A Whirl of the World," at the Garrick; "On Trial," as mentioned in the opening of this letter, occupies the Grand. Keep it on your mind that the plays named in this paragraph start Dec. 27.

The first appearance of "My Lady's Dress" will occur at the Blackstone Christmas Eve.

You will have heard before this is in print that the Drama League of Chicago gave a reception and tea at the Art Institute, Dec. 21, in honor of Lewis Stone, Doris Oleson, Henry O'Neill, Henry Stanford, Laura Hurt, Molly McIntyre, Eugene O'Brien, Margaret Nyblom, R. B. Warner, Joseph Irving, Rita Stanwood, and Mary Boland.

Have you heard that Miss Oleson, member of the Pair of Sixes company, playing at the Cort Theater, was married to James J. MacGregor, theatrical producer, at the home of Edward B. Field, 716 Sheridan Road, Dec. 14. Judge A. J. Pettit performed the ceremony, which was witnessed by Frank McIntyre as best man, and Mr. and Mrs. Field as sponsors for the bride.

WASHINGTON

Every Line of Amusement (Except Tragedy) for Yuletide on the Potomac.

WASHINGTON, D. C., Dec. 23.—"The Yellow Ticket" is at the National, admirably presented and enthusiastically praised. The New Year's offering is "Adole," "Ben-Hur" during the past week, continued its record for very big attendance. This engagement was at popular prices, \$1.50 for the night. A notably successful musical at this house last Tuesday afternoon was the appearance before a crowded house of music lovers of the Philadelphia Orchestra in a rarely selected programme under Leopold Stokowski's conductorship with Madame Schumann-Heink as the soloist.

"Damon and Pythias" spread upon the screen in the silent drama at the Belasco last week has been the talk of the town with big assemblages. It continues through the Christmas holidays. Frank Spachet, during his Dickens's series of afternoons, is making a solid artistic success. Mr. Micawber was his theme, which probably shows him at his best in the great novelist's popular character interpretations.

Another completely perfect motion picture display, that was the drawing attraction offered during the past week at the Columbia, was the startling and absorbingly interesting pictures viewed in the submarine spectacles of the Williamson Brothers' exhibit, which continues the first four nights of the present week. Margaret Anglin opens Christmas night in "Lady White" with her "Fan," continuing during the New Year week.

The new Poli Stock during the past week covered themselves with glory in the laughing success. "Charles the Agent" is the big work of this eccentric comedy. A splendid attendance testified strongly their strong appreciation. A production in keeping with the spirit of the Yuletide season is the Poli's current Christmas week offering of William J. McKiernan's fantastic romance, "Cinderella." Mr. McKiernan, who is a Washington newspaper correspondent, has taken in dramatic form the familiar story of "The Prince and Cinderella." A number of important new big royalty plays for the next four weeks, scheduled for stock presentation at this house including "Big Jim" Garrity, "Maggie Popper," "Pamela-Ry," and "At Bay."

As a Christmas week headliner Keith's presents Blanche King and company in her newest hit, "Oh, Papa." Other merry features are "Clark and Verdi," the Italian wayfarers and warblers; Walter Shannon and Marie Annie in their skit, "A Shine Flirtation"; Nan Halperin in "The Personality Girl"; Alice Teddy, the skating bear; Robins, and the Gleasons and Houshans.

Will Fox and Irving Gear, surrounded by an excellent company of funmakers, dancers, and singers, heading "The Gay New Yorkers" in the strikingly well written and constructed musical comedy, "Madame, Who Are You?" is a strong drawing attraction at the Gayety.

JOHN T. WARD.

OMAHA

OMAHA (Special).—The stock company at Boyd's Theater in "Madame X" captured the playgoers. Miss Frances McHenry was noticeably satisfactory. James A. Bliss, Richard Manning, Edward Lynch, Minot Watson, Natalie Wardell, Harold Kinsler, and Charles Lindholm are creditable in their respective parts. The manager of the Boyd is Mr. Burgess.

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JERSEY CITY, HOBOKEN, BAYONNE

JERSEY CITY (Special).—"Thirty Leagues Under the Sea" at the Majestic Dec. 14-18. A lecture accompanied the pictures. House closed Dec. 21-24. "A Maid in the Mountains" Dec. 25, 26. The Orpheum will resume vaudeville Dec. 23. Harry A. Shaw doing the booking.

Jammed to the doors was the rule at Keith's. Those on the bill, Dec. 14-18, were: Eva Fay, a decided hit; Alice Lander, a real front as a Scotch comedian; Anne Gutherland and company in a clever sketch; Joe Kramer and company in a black art act; Mabel Johnson, ventriloquist; Adeline's Animals. Dec. 17-19: Eva Fay (with a matinee for females Dec. 18), William H. Murphy, blanché Nichols, and company; John Hatcher, Captain Tibbo, and Trained Seals, Rogers and Olivette, and Willach and Anita.

Watson's Oriental drew large houses at the Academy of Music Dec. 14-19. "The Big Sensation" Dec. 21-25.

Pictures at the Monticello, Orpheum, and vaudeville and pictures at the Bon Ton to large houses.

The stock company at the Garety, Hoboken, appeared to advantage in "The Haves" Dec. 14-19 in excellent patronage. Robert La Rue, the new leading man, had a distinct hit, and Ruid May Jackson was strong in her part. Ford Pennington was also good. House closed Dec. 21-23; opens Dec. 24. Ruid May Jackson celebrated her first anniversary as leading woman at this house, and closed her engagement Dec. 19; she will become a member of the American Theater Stock company of Philadelphia. Miss Jackson has many friends in Hoboken, who will miss her.

Low Kelly and the Bohman company at the Empire, Hoboken, Dec. 14-19, to capacity. Sam How's "Love Makers" Dec. 21-24.

Valerie Bergere and company were headliners at the Hudson, Union Hill, Dec. 14-19, when large business was done. Another good act was by the Presentis, who did mentalism. Joe Fields and Joe Browning, Grace Letch, Dunn and Stephens, Johnson and Wells, the Kebacks, and Twito filled out the bill.

The Night Black Dots headed bill at the Opera House, Bayonne, Dec. 14-19, to the business. Others who appeared Dec. 14-19 were: O'Connor and Corbin, Kidos and Clifton, Keadel and Nagle, Captain Spaulding, Brown and Williams, Henry Fry, Jimmy Rosen and company, and Norwood and Hall.

Julian Noa, who had just celebrated his first anniversary as leading man at the Garety, Hoboken, quit Dec. 12. Many of the patrons are disappointed, as Mr. Noa had endeavored himself to many.

WALTER C. SMITH.

NEWSY NOTES FROM IOWA

IOWA FALLS, IA. (Special).—The first S. R. O. sign at the Metropolitan this season was hung up for "Bringing Up Father." The attraction proved one of merit and was enthusiastically received. Elaine Gray and Al. Hinton were the hit of the piece. John P. Mulgrew, a former Iowan, who is the author of "Bringing Up Father," has been visiting the old haunts in this State. Mr. Mulgrew, who is the author of this title is "The Bill." Many of the patrons will appear in a new sketch by Mr. Mulgrew in January. It is entitled "50-50."

Ralph Crowl, of Waterloo, won the \$75 prize offered at the State University of Wisconsin for a play to be staged by the students of that institution. The title is "The Crowl." Mr. Crowl was formerly on the staff of the Waterloo Reporter.

Gilda Benson and wife, who have been visiting Mr. Benson's parents at Union, have come to Los Angeles. Benson will be identified with the Universal Film Company. Mr. Benson has been with Henry W. Savage's "Everywoman" company for several seasons. Miss Lena Stater is being featured in "The Winning of Barbara Worth." Miss Stater was prominently in the Middle West a few seasons ago in "The Climax." Fire destroyed the stage and scenery of the National Vaudeville Theater in Sioux City Dec. 4. The loss is estimated at \$5,000.

The feature of "Twelfth Night" now being played in the territory by the Dan Grey Players is the play of "Miss Viola Knott." No other delineation of a role has ever been seen on the local stage. The work of Leo Leonard as Antonio is also excellent.

James Kvistom, who has been in charge of advance car No. 1 on the Haskett-Wallace Shows for several seasons, is connected with Ned Alvord in the "Isle of Smiles" attraction, and is doing the advance work.

The Plaza is the name of the new motion picture theater that will be opened at Waterloo Dec. 19 by J. E. Bryant. It is reported to be the finest theater of its class in Iowa. Miss Ella Galvin, of the Galvin Family, well known in musical comedy and vaudeville circles, is seriously ill at Dixon, Ill., to which place her brother, Johnny Galvin, and sister, Mamie Galvin, were summoned Dec. 14 from Iowa points.

Frederick Santley in "When Dreams Come True" scored a hit here Dec. 10. The supporting cast was excellent, and proved the best dancing and singing ever seen here in the season. The new Grand House Grandy Theater is nearing completion, and will probably be opened early in the new year. FRANK E. FOSTER.

BUFFALO, N. Y.

BUFFALO, N. Y. (Special).—Star Theater, Dec. 14-19, dark. Julian Eltinge Dec. 21. Teck Theater, Dec. 14-19, dark. "The Story of the Hoary" Dec. 23.

Henry E. Dixey headed the bill at Shea's Dec. 14-19; the special attraction being Alan Brooks and company in "Straightened Out"; fair houses.

At Shea's Hippodrome, Dec. 14-17, "The Crucible," with Marguerite Clark in the leading role. "Faint Colors," with Lois Weber. Moving pictures Dec. 18-20.

"Help Wanted," at the Majestic Dec. 14-19, with Ida E. Leon, headlining the cast; large houses. "Damaged Goods" Dec. 21.

"The Girl, the Man and the Widow" was shown at the Garety Dec. 14-19 by the Honey-moon Girls. Phil Ott in the leading role, assisted by Alice Leane and others; crowded houses. "Girls of the Moulin Rouge" Dec. 21. Broadway Revue, vaudeville bill, at the Academy Dec. 14-19; large audiences.

"Canille," by the Brownell-Storey Stock company, at the Loric, Dec. 14-19, was well received; large audiences attracted. "The Fatal Wedding" Dec. 21. J. W. BARBER.

NEWARK, O.

NEWARK, O. (Special).—The ceremonies of the Rika Lodge of Sorority held at the High School Auditorium Dec. 6 were very impressive. Miss Elsie Hirschberg-Lyon appeared immanently. Mrs. W. W. Gard and the Apollo Quartette of Columbus, O., were very pleasing additions to the programme.

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Miss Elsie Hirschberg-Lyon gave a concert before a large and most appreciative audience. The programme beginning with "Tristan and Isolde," followed by a technical aria in Italian, then came a group of four German songs of Brahms, the "Irish Folk Song" by Foote, and "The Years at the Spring." Miss Lyon was accompanied on the piano by her sister, Miss Sabina Hirschberg. Miss Lyon is a Newark girl, who recently returned from Germany, where she has been studying for the past few years. BESSIE FOWLER.

YALE U. D. A. AT SPRINGFIELD

SPRINGFIELD, MASS. (Special).—Yale University Dramatic Association presented the following four plays at the Court Square Theater Dec. 18: "Behind the Beyond," "The Ghost of Jerry Bunder," "St. Bartholomew's Eve," and "The Stranger."

The occasion was most enjoyable, and the female roles played by the college youths, were clever and funny.

John Drew, Christmas week, "The Miracle Man," and "So Much for So Much" came Dec. 31-Jan. 2.

Charles Brickett has returned to the Broadway in one-act plays, and will be a fixed feature of the company. EDWIN DWIGHT.

POUGHKEEPSIE AND NEWBURGH

POUGHKEEPSIE, N. Y. (Special).—"Winning Widows" Dec. 16-12, and good vaudeville to good business. "The Dairy Maids" Dec. 14-16, headed a satisfactory bill. Vaudeville and pictures at the Collingwood Opera House Dec. 10-18. At Newburgh, Academy of Music, dark until Dec. 25. Vaudeville and pictures at Cohen's Opera House Dec. 14-16.

A. EDWARD WALKER.

LILLIAN HALE

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FALL RIVER, MASS.

FALL RIVER, MASS. (Special).—Grave Willbur, hero of many photoplays at the Academy Dec. 10-18, was the guest of honor at several dinners by Fall River society during his engagement. His vaudeville offering made a most favorable impression. The attractions at the Academy were above the average all week. At the Haver crowded houses to excellent bill. James P. McDonald and Beatrice Michelson in the photoplay, "Salome Jane" to S. R. O. The management of the Premier retained Bert Morley and his Ten Melody Boys Dec. 10-12. Photoplays at the Palace, and feature pictures at the Plaza. W. P. GUN.

Managers and agents of traveling companies and correspondents are notified that this Department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ADAMS, Mauda (Chas. Frohman): Nashville, Tenn. 25-
Jan. 25, New Orleans 25-Jan.
25.

ANGLIN, Margaret: Wash. 25-
Jan. 25, Pittsburgh 25-Jan.
25.

APRILE, Theo: Cinti. 21-25.

ALLISON, George (The Lib-
erty): Seattle 21-25.

BEAUTIFUL Adventure (Chas.
Frohman): Boston 21-Jan. 2.

BEN-HUR: Kiss and Brian-
ce: Phila. 21-Jan. 9.

BILL of Paradise (Oliver Mor-
rice): Winnipeg, Man., Can.
21-25, Duluth, Minn., 25-
Jan. 2.

BLAIR and Mammie (Shubert):
New York City 21-25.

BURKE, Billie (Chas. Froh-
man): Atlantic City, N. J.,
25, 26, Phila. 26-Jan. 9.

CALL of the Cumberland (Gas-
kill and MacVitts): Ind. 25-
Jan. 25, D. 25, Lawrence, Miss.
25, Madison 25, Pipestone 25,
Marshall 25, Montevideo 21.

CALLING of Dan Matthews
(Gaskill and MacVitts):
Ohio 25, Perry 25, Chicago 25,
St. Louis 25, Kansas 25,
Torman 25, Oklahoma City
21.

CAMPBELL, Mrs. Patrick (The
Liberty): Pittsburgh 21-25.

CHILDREN (Wm. Elliott):
N.Y.C. Jan. 4-indef.

DADDY Long-Loss (Henry Mil-
ler): N.Y.C. Sept. 25-indef.

DADDY Long-Loss (Henry Mil-
ler): Toledo 25-26.

DIMOND (Chas. Frohman):
Phila. 14-25, Balto. 25-
Jan. 5, Boston 4-indef.

DITTRICHSTEIN, Leo (David
Belasco): N.Y.C. Oct. 6-in-
def.

DODGE, Sanford (R. A. John-
son): Cody, Wyo., 25, Bil-
lingham, Mont., 25, Sheridan,
Wyo., Jan. 3, Edgemont, S.
D., 25.

DREISLER, Marie (Hewson,
Shubert): Rochester, N. Y.,
25, 26, New Haven, Conn.,
25, 26, N.Y.C. 25-indef.

DREW, John (Chas. Frohman):
Springfield, Mass., 25, 26.

DUKE (Chas. Frohman):
N.Y.C. 14-indefinite.

DUMMY (The Play Produc-
ing Co.): Toronto 21-25.

EVERYBODY (Henry W.
Hamlin): N.Y.C. Oct. 25.

25, Cinti. 27-Jan. 2.

EXPERIENCE (Wm. Elliott):
N.Y.C. Oct. 21-indef.

FAVERHAM, William (Leon
and L. Gallagher): N.Y.C.
Oct. 25-indef.

FERGUSON, Kate (Chas. Froh-
man): N.Y.C. Nov. 25-indef.

FINE Feathers: Detroit 21-25.

FINE Feathers (F. A. Wade):
Cincinnati 25, Clarksville,
Tenn., 25, Bonham 25, Don-
aldson 25, Dallas 25, Corsicana
21, Waco Jan. 1, Merit 25,
Greenville 4, Sulphur Springs
25, Texarkana 25.

FORBES-ROBERTSON (Percy
Burton): Fresno 21-Jan. 5.

GIRL and the Tramp (F. O.
Storer): East Sadford, Va.,
25, Pembroke 24, Birmingham
25.

GOODWIN, Nat (Hewson, Shubert):
Minneapolis 20-25, Grand
Wing 25, Dubuque 25, 26,
Rockford, Ill., 25, Moline 21,
Quincy, Ill., Jan. 1, Chicago 25,
St. Louis 25, Milwaukee 25, 26.

HELP Wanted: Pittsburgh 21-
25.

HIGH Cost of Loving (Al. H.
Bryant): St. Louis 21-25.

HODGE, William (Leon Shubert):
Boston Sept. 7-Dec. 25.

ILLINGTON, Margaret (Belwyn
and Co.): N.Y.C. 24-indef.

INNOCENT (Al. H. Woods):
St. Louis 25, N.Y.C. 25-
Oct. 25-indef.

IN the Land (Belwyn and
Co.): N.Y.C. 21-indef.

IRVING Place Theater Co.
N.Y.C. Oct. 1-indef.

IRVING Place (The Libbers):
N.Y.C. 25-indef.

IT Pays to Advertise (Cuban
and Harris): N.Y.C. Sept. 8-
indef.

JOHNIE and His Brothers (The
Liberty): St. Joseph, Mo.,
25.

KID in (Al. H. Woods):
N.Y.C. Oct. 19-indef.

KITTY Mackay (Wm. Elliott):
N.Y.C. Oct. 25-indef.

KITTY Mackay (Wm. Elliott):
Montreal 21-25.

LAFOROVA, Lella (Harrington
& Co. Sales): N.Y.C. 25-indef.

LAW of the Land (George
Barnes): N.Y.C. Sept. 20-
indef.

LEIGH, Howard and Helen
(Clarence H. Mayer): Charlot-
ton, S. C., 25, Savannah, Ga.,
25.

12 (Wm. Brady): N.Y.C.
Oct. 24-indef.

LION and the Mouse (Geo. H.
Webb): Kenosha, Minn., 25-
26, Concord 24, New Rich-
mond 25, Waco 25, Merit 25,
St. Kate Crest 25, Dayton 25,
Brewster 20, Round Lake
21.

LITTLE Lost Sister: Phila., 21-
Jan. 2.

MATTHEW, Robert: Boston 25-
Jan. 2.

SAUDA, Cyrl (The Lishers):
London, Nov. 9—*index*.
MILKSTONES (Klaw and
 Branner): *Bostoa*, *Bark*, *Can.*,
 24-26.
MILKLEADING Lady (Wm. Har-
 ris): *San Francisco*, 14-15-17.
MILK Lady (Dora) (Joseph
 Brown): *Chgo.* 24—*index*.
NEW Henrietta (Joseph H.
 Brooks): *Indianapolis* 24-26,
Chgo. 23—*index*.
OLIVE (Harris) (Henry Mil-
 ler): *Hartford, Conn.*, 25, 26.
OLD Homestead: *New Orleans*
 21-26.
OMAR the Tentmaker (Tolly
 and Buckland): *Boston*, *Nev.*,
 33, Dec. 20, *Prov.*, *B. I.*, 23-
 Jan. 2.
ON Trial (Cohan and Harris):
N.Y.C. Aug. 19—*index*.
ON Trial (Cohan and Harris):
Detroit 21-26, *Chgo.* 22—*index*.
ONE Day: *Waterbury, Conn.*,
 23, 26.
PAIR of Silk Stockings (Win-
 throp Ames): *N.Y.C.* Oct. 20
 —*index*.
PAIR of Sissies (H. H. Frame):
Chgo., Aug. 8-Dec. 20, *Boston*
 23—*index*.
PAIR of Sissies (H. H. Frame):
Columbus 23, 26, *Cinci.*, 27-
 Jan. 2.
PAIR of Sissies (Western; H. H.
 Frame): *Dayton*, *Ind.*, 23-
 Quincy, *Ill.*, 26, *St. Louis* 27-
 Jan. 2.
PAIR of Sissies (Western; H. H.
 Frame): *Harrisburg*, *P.*, 23-
Gettysburg, *P.*, 23, *New Brunswick* 30,
Port, *Ambler* 31.
PAIR of Sissies (Central; H. H.
 Frame): *Kalamazoo*, *Mich.*,
 23, *St. Paul*, *Minn.*, 23, *San*,
 27, *Michigan City*, *Ind.*,
 23, *Gary*, 29, *Waukegan*, *Wis.*,
 30, *Beloit*, 31, *Rockford*, *Ill.*,
 Jan. 1.
PATTON, W. B. (Frank B.
 Patton): *Johns. Kan.*, 17-24.
PARSONS 26, *Columbus* 26.
PEG o' My Heart (Co. A):
Oliver Morosco: *Boston* Sept.
 1—*index*.
PEG o' My Heart (Co. B):
Oliver Morosco: *Chgo.* June
 23-Dec. 26.
PEG o' My Heart (Co. C):
Oliver Morosco: *Cleveland*
 21-26, *Rochester, N.Y.*, 23-
 Jan. 2.
PEG o' My Heart (Co. D):
Oliver Morosco: *San Antonio*,
Tex., 21-24, *Austin* 25, *Tempe*,
 26, *Waco* 29, *Mexia* 29,
Greenville 30, *Dallas* 31-Jan.
 2.
PEG o' My Heart (Co. E):
Oliver Morosco: *South Bend*,
Ind., 23, 26, *Grand Rapids*,
Mich., 27-Jan. 2.
PEG o' My Heart (Co. F):
Oliver Morosco: *Det. City*,
Kan., 23, *Abilene*, 24, *Salina*,
 25, *Marion*, 26, *St. Paul*,
 23, *Hutchinson* 29, *Great*,
Grand 30, *Larned* 31.
PEG o' My Heart (Co. G):
Oliver Morosco: *Lansburg*,
Pa., 23, *Sanford*, 23, *Asheville*,
N.C., 23, *Atlanta*, 23, *Orlando*,
 26, *Dartmouth* 31.
POLLY of the Circus: *Charlot-*
te, *N.C.*, 26, *Columbia*,
S.C., 26.
PULGARY (Meaders) *Play*
Co.: *Ind.*, *Ind.*.
POOR Little Rich Girl (Klaw
 and Branner): *Prosser, Cal.*,
 23, 24, *Bakersfield* 25, 26.
POOR Little Thing (Douglas S.
 Allen): *N.Y.C.* 23—*index*.
POTASH of Charleston (Al.
 H. Woods): *Phila.*, Nov. 22—
index.
POTASH and Perimeter (Al.
 H. Woods): *Chgo.*, Aug. 26.
POTASH and Perimeter (Al.
 H. Woods): *New Orleans* 21-
 26.
PRINCESS Players (F. Ray
 Costello): *N.Y.C.* Nov. 24—
index.
PRODIGAL Son (Oscar Gra-
 son): *Bostoa*, *Tex.*, 23, *Vincen-*
nes, 24, *Bay City*, *Ind.*, 23,
Lavaca 26, *Norfolk* 27,
Allen 29, *Robertson* 30, *Hin-*
gham 31, *Kingsville* Jan. 1.
REBECCA of Sunnyside Farm:
Chgo., 21-26, *Grand Rapids*,
Mich., 27-Jan. 2.
ROBART (The Howland and
 MacVitt): *St. Louis* 20-23.
ROBERT WILSON (H. H. Frame):
N.Y.C. Oct. 23—*index*.
SEVEN Keys to Baldpate
 (Western; Cohan and Harris):
Birmingham, *Ala.*, 23, 26,
Bridgeport, *Conn.*, 23, *John-*
ston, 29, *Greenville*, 30, *Vincen-*
nes, 31, *Shreveport*, *La.*, Jan. 1,
Alexandria 2, *New Orleans*
 3-5.
SEVEN Keys to Baldpate (Co-
 Jan. 24-26, *Boston*, *Ind.*, 23-
SHEPHERD of the Hills (Gas-
 kill and MacVitt): *Las*,
Veas, *N. Mex.*, 23, *Baton*, 26,
Trinidad, *Ont.*, 30, *Rocky*
SHEPHERD of the Hills (Gas-
 kill and MacVitt): *Galves-*
ville, *Tex.*, 25, *Palatka*, *Fla.*,
 25, *Dartmouth* 30, *New Smyrna*
Beach, *Fla.*, 31-Jan. 2.
SKINNERS (Ola) (Chas. Fran-
 man): *Cleveland* 21-24, *N.Y.C.*
 25—*index*.
SO Much for So Much (H. H.
 Frame): *N.Y.C.* 6—*index*.
SONG of the Woods (H. H. Frame):
N.Y.C. 22—*index*.

STALL Hosts (Henry B. Harris Est.): Chgo. 21-22.
SUNNY South (J. C. Rockwell): Fort. Dwyer, Ont., Can., 28.
Norwich 30. Alismberg 29.
Waterford 26. Astoria 25.
St. John's 24. Montreal 23.
Helmheim Jan. 1. Dresden 2.
Thermerville 4. Tilbury 5.
Lamington 6.
TEMPER, Marie (Messrs. Shubert): N.Y.C. Oct.-Indef.
The Prince of Wales (Gardner Hill and Marvitt): Fontaineville 12. 23. Red Oak 25.
Hamburg 26. Minto 27. Nebraska City Mo. 28. Plattsmouth 29. Tecumseh 30. Falls City 31.
THIRD PARTY (W. Ray Comstock): Albany 28, 29.
THURSTONE The Magician: Chgo. 21-22. St. Louis 27-Jan. 2. Kansas City 2-3.
T-O-D-A-Y (Manuscript Producing Co.): Phila. Nov. 30—Indef.
T-O-D-A-Y (Manuscript Producing Co.): Memphis Ind. 25, 26. Topeka Kan. 27. Wm. A. Brady Omaha 28-27.
TRAIL of the Lonesome Pine: Chgo. 14-Jan. 2.
TWIN Buds (Selwyn and Co.): N.Y.C. Aug. 14—Indef.
TWO (Edw. Selwyn and Co.): Worcester, Mass. 25, 26.
UNCLE TOM'S Cabin (Wm. Kibbler): St. Louis 20-23.
UNDER COVER (Selwyn and Co.): N.Y.C. Aug. 20-Indef.
UNDER COVER (Selwyn and Co.): Chgo. Aug. 20-Dec. 29.
UNDER COVER (Selwyn and Co.): Grand Rapids, Mich. 23, 24.
WARFIELD, David (David Berkeley): Oakland 21-23. Portland 23-Jan. 2. Seattle 4-9.
WHILE the City Sleeps (Rowland and Clifford): Chgo. 20-24.
WITHIN the Law (Selwyn and Co.): Phila. 22-Jan. 2.
YELLOW Ticket (Al. H. Woods): Boston Nov. 23-Dec. 28. B'klyn 28-Jan. 2.
YELLOW Ticket (Al. H. Woods): Wash. 21-23.
YELLOW Ticket (Western; Al. H. Woods): Virco 20-Jan. 2. Oakland 4-9.
TRAVELING STOCK
BROWN, Louisa (Edward Doris): Freehold, N.J., 21-Jan. 2. Newark 4-9.
BRYANT, Billy: Shelbyville, Ind. 21-22.
CORPUS Santos, Ind., 21-22.
CORNELL, Pric: Ft. Wayne 21-Stroudsburg Pa. 22-Jan. 2.
GONNELL, Al.: New Hampton, Mo., 21-22. Lamoni, Ia., 23.
JAN., Bethany, Mo., 4-9.
GRANT, Albert (Meador H. Mason): Chicago Feb. 1.
Winlock Locks, Conn., 21-22.
LEONARD Players: Jessup, Ia., 21-22.
LONG, Frank R.: Waukegan, Wis. 4-24. Oshkosh 25-27. Grand Rapids 28-Jan. 2.
MARKS, Ernie: St. Catharines, Ont., Can., 21-22.
MARTIN, Thomas: St. Centerfield, Ia., 21-22.
PERRY, Augusta: South Framingham, Mass., 21-22. Greenfield 28-Jan. 2.
SUTHERLAND: Verona, Wis., 21-22.
OPERA AND MUSIC
ADELIS (New Era Producing Co.): Baltimore 21-23.
AT the Ball (Messrs. Shubert): 21-22—Indef.
BENWARD, Ernest (Messrs. Shubert): Fremont N.J. 25, 26.
BRINGING UP Father (Co.): Chgo. N. Yale; Indianapolis 21-22. Louisville 27-Jan. 2.
BRINGING UP Father (Co.): Oshkosh 21-22. Elmira 23. Wickliffe, Kan. 24. Denver 27-Jan. 2.
BRINGING UP Father (Co.): St. Arch. McCombs; Peoria, Ill. 20-22. Hartford Valley 21. Dallas 22. Oswego 23. Dallas 27. Dixon 28. Sterling 30. Harrison 31.
BUNNY, John: Chgo. 20-23. Oshkosh N.Y. Grand Opera (Messrs. Shubert): Chgo. Nov. 21-Jan. 19.
DANCING Around (Messrs. Shubert): N.Y.C. Oct. 10—Indef.
DAWN, Hazel (John C. Fishback): N.Y.C. 10-Indef.
KITINGS, Julian (Al. H. Woods): Buffalo 21-22.
FIREFLY, The Wheeling, W. Va., 21-22.
FOXY FIVE Minutes from Broadway (Mayr and Hines): Bozette, Neb. 29. Clay Center, Kan. 30. Concordia 31. Manhattan 30. Jet City 30. Salina 31. Lyons Jan. 1.
GIRLS and Gals (Grand Opera Co.): Toledo 10-30. Cleveland 27-Jan. 2.
GIRL from Utah (Chas. Frohman): Boston 7—Indef.
GIRL of Girls: Wash. Jan. 4-9.
GIRL of Dreams (Cortis and Tenny): Grand Rapids, Mich. 21-22. Big Rapids 23. Cadillac 29. Traverse City 30. Sault Ste. Marie 31.
HAKK, Fanny: Milwaukee 22-Jan. 2.
HELLO BROADWAY (George M. Cohan): N.Y.C. 23—Indef.
HIGH LINKS (Arthur Hammerstein): B'klyn 21-22.
HIGH LINKS (Arthur Hammerstein): Little Rock Ark. 22-

Tamarana 32, Shreveport.
 T. 33, Alexandria 33, Lake
 T. 34, 35, Galveston 36, 37.
 31, Jan. 1, Beaumont 2, Blos-
 ton 3, San Antonio 5-7.
 HITCHCOCK, Raymond (Oshan
 and Harris): San Antonio,
 19-Ind.
 KOLE and Bill: "Prince Nov.
 19-Ind.
 LADY Luxury (Fred C. Whit-
 ney): Prov., N. J., 21-23.
 L. O. 26-Ind.
 LILL, Daniel (Andrew Dis-
 sel): N. Y. C. Oct. 23-Ind.
 LITTLE Boy Blue: Memphis,
 Tenn., 23-24.
 LITTLE GAVE (Klaw and Er-
 nester): Philadelphia, N. Y., 21-
 25, Columbus, O., 24-25.
 LITTLE Mediate (Hulton Pw-
 ell): Clinton, Ia., 21-23.
 Lomas 24-26, Lincoln, Neb.,
 27-30, St. Joseph, Mo., Jan.
 1, 2, Kansas, Kan., 3-5.
 MCINTOSH and Heath (John
 Cort): St. Louis 30-32, Alton
 Ill., 27, Jacksonville 28,
 Quincy 29, Hannibal, Mo., 30,
 St. Joseph, Mo., 31, Omaha, Neb.,
 1-3, Lincoln, Neb., 5, Free-
 man Ia., 6.
 MIDNIGHT Girl (Messrs. Shu-
 bert): Jersey City, N. J., 21-
 23.
 MONTGOMERY and Sine
 (Chas. Dillingham): N. Y. C.
 Oct. 20-Ind.
 MUTT and Jeff in Mexico (Co.
 Joseph Pettinello): Kansas
 City, Mo., 27-29, St. Louis,
 Trenton 30, Kirville 31.
 MUTT and Jeff in Mexico (Co.
 J. Chas. Williams): "Prince
 19-28.
 MUTT and Jeff in Mexico (Co.
 4, Gil Williams): Fresno, O.,
 23, Salt Lake City 24-26, Os-
 den 27, Birmingham 28, Loman
 29, Pontiac, Ida., 30, Ameri-
 can Falls 31.
 MUTT and Jeff in Mexico (Co.
 4, Harry Hull): Nebraska
 City, Neb., 23, Plattsmouth

24. Lincoln 22, 25, Den
 Moines, Ia., 27-29, Ocala
 25, Ottawa 21.
 ONLY GIRL (Joe Weber): N.Y.
 C. Nov. 2—Indef.
 PAPA'S Darling (Kiwi and
 Bessie): Paoli, Ill., 24.
 PAPA'S GIRL (Johnnie Lee) (John
 Valentine): St. Louis 31-33.
 PASSING Show of 1914
 (Maera Shubert): Pittsburgh
 25-Jan. 2.
 PINAPU (Maera Shubert):
 25-Jan. 2.
 PRINCE of Pilsen (F. J.
 Kelly): Omaha 25-27, Lincoln
 28, Maier 29, St. Joseph,
 Mo., 30, Des Moines, Ia., 31-
 Jan. 4, Iowa City 5, Maier 6,
 10-12, 14, Davenport 5, Oamar
 Rapids 6.
 QUEEN of the Movies (Thos.
 W. Hyler): Newark, N. J.,
 25.
 RED Widow (Philip H. Niren):
 Ottumwa, Ia., 25, Keokuk 26,
 Quincy, Ill., 27, Ft. Madison,
 Ia., 28, Burlington 29, Gale-
 bur, Ill., 30, Rock Island 31,
 Davenport 1-3, Jan. 1, Oamar
 Rapids 2, Waterloo 3, Decatur 4.
 ROCK and Fulton: Chas. Nov.
 25—Indef.
 SANTIAGO (Philip Bar-
 tholomew): La. Downs 25-26,
 Los Angeles 27-Jan. 4 San
 Bernardino 6, Riverside 6,
 Santa Barbara 8.
 SARI (Henry W. Savage):
 N.Y.C. 25-Jan. 2.
 SCOTCH (Giles Mor-
 ceau): Louisville 26, 28.
 SEVEN Hours in New York (C.
 S. Woe): Ocala, N. Y., 25.
 SINGHAM 25.
 SUI (Low Field): Phila. 21—
 Indef.
 TO-NIGHT's the Night (Maera
 Shubert): N.Y.C. 24—Indef.
 TRENTINI, Emma (Maera
 Shubert): Phila. 31-Jan. 2.
 WALKER of the Night (Maera
 Shubert): N.Y.C. Sept. 5—In-
 def.

WATCH Your Step (Chas. Dillingham): N.Y.C. 8—Indef.
WHIRL of the World (Monroe Shubert): Indianapolis, Ind., 25, 94.
ZIMMELD, Folles of 1914 (Florence Siegfeld): Chgo. Nev., 29—Indef.

MINUTES

DUMONT'S: Phila. Sept. 16—

EVANS, George; Salisbury,
Md. 24, Norfolk, Va. 28, 30
FIELDER, Al. G.; Columbus 22,
24, Dayton 35, 36, Springfield
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814, 815, 816, 817, 818, 819,
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PICTURES IN THEATRES

DAMON and Pythias (Co. 3:
Universal Co.): N.Y.C. Nov.
30—Indis.
DAMON and Pythias (Co. 3:
Universal Co.): Chgo. Nov.
30—Indis.
DAMON and Pythias (Co. 3:
Universal Co.): Louisville 28—
Indis.
DAMON and Pythias (Co. 4:
Universal Co.): Waco, Tex.,
28, 29.
HOW Clumsy Made Good (Vita-
graph): N.Y.C. 21-24.
SIGN of the Cross (Famous
Players): N.Y.C. 2-29.

LETTER LIST

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WOMEN

Brunner, Dorothy, Mrs. Wm.
P. Burr, Emma Stafford, Mrs.
Blair, Mrs. Barward, Violet
Benson.
Carter, N. F., Irma Croft.
Dwyer, Miss M.
Ellison, Jennie, Ethel El-
lison, Lerna, Gertrude, Bess
Gale, Franklin.
Haven, Jane, Vera Handy.
H. N. Hamilton.
Lawrence, Alice C., Estrella
Leon, L. Leon, Evelyn Little-
ton, Alice Leon, Jeannette
Lewy.
Marshall Irby, Edna Mack.
Miriam Mallory, Doria Mitchell.
Nesb, Pauline, Evelyn Nick-
olsman.
Oliver, Edna.

TRAVELING STOCK

BOWIE, Lonnie (Edward)
 Drayton, Freehold, N. J., 21-
 Jan. 2, Highway 4-0.
 BRANT, Billy; Sheehyville,
 N. J.
 COLTON, Clinton, Jan. 31-93
 CORNELL, Price; Flyers.
 Stroudsburg, Pa. 26-Jan. 2.
 GRANT, Walter (Edgar H. Mason)
 No. 21-26, Lawrence, Mass.
 Jan. 2, Bethany, Mo. 4-3.
 GRANT, Walter (Edgar H. Mason)
 Chicombe Falls, Mass.
 21-26
 Windsor Locks, Conn.
 LEONARD Players; Jessup, Ia.,
 1-28.
 LOUIS, Frank E.; Waukegan,
 Ill. 4-24, (Lynch) 25-27.
 Grand Rapids 26-Jan. 2.
 MARKS, Ernie; Mt. Carmel, Ind.
 21-Jan. 21-26.
 MARTIN, L. L.; Center-
 ville, Ia., 21-26.
 PERRY, Augusta; South Fram-
 ingham, Mass. 21-26. Green-
 Sutherland; Verona, Wis.

THEATER AND MUSIC

ADELAI (New Era Producing Co.): Sales; 21-23.
ALICE (The New Musical Shubert): 23-25—Indef.

BERNARD, Sam (Messrs. Shubert); Trunion; 19-21, 23, 25.
BRINGING UP Father (Co.): Chas. W. Yale; Indianapolis 21-23; Feb.-Jan. 25.

BRINGING UP Father (Co.)
Chas. Foreman; St. Louis Okla., 23, 25; Ind 24 Wichita Kan., 25; Denver 27-Jan. 2.

BRINGING UP Father (Co.); Chas. W. Yale; Chicago 23, 25; Meadville Pa., 25
Ill. 20-22; Norfolk Valley 26-28; Worcester 28, Ottawa 28, La Salle 27, Dixon 28, Sterling 30, Harrison 31.

BUNNY, John; Cham. 20-22.

CAROL, Grace (Grand Opera Co.) (Messrs. Shubert); Cham. Rev. 23-Jan. 18.

DANCING Around (Messrs. Shubert); N.Y.C. Oct. 10—Indef.

DART; Hazel (John G. Fisher); N.Y.C. ?—Indef.

ELTINGER, Julian (Al. H. Wood); Buffalo 21-23.

FARMER, The; Wheeling, W. Va. 21-23.

FORTY-FIVE Minutes from Broadway (Mayer and Blinn); Beatrice, Neb., 23, Clay Center Kan., 23, Concordia 23, Nathattan 20, Jet City 20, Salina 21, Tynana Jan. 25.

GILBERT, and Sullivan's *Operetta*; Toledo 18-23, Cleveland 27-Jan. 2.

GIRL from Utah (Chas. Frohman); Boston ?—Indef.

GIRL of Girls; Wash. Jan. 4-9.

GIRL of the Year (H. M. Brown and Company); Grand Rapids Mich., 24-26; Big Rapids 28; Cadillac 29, Traverse City 30, Petoskey 31.

HARRY Fanny; Milwaukee 25-Jan. 2.

HELLO BROADWAY (George M. Cohan); N.Y.C. 25—Indef.

HIGH Licks (Arthur Hammerstein); Tulsa 21-23.

HIGH LICKS (Arthur Hammerstein); Little Rock Ark. 25.

PITTSBURGH

Pittsburgh (Special).—"A Pair of Sixes" played a return engagement at the Alvin Dec. 14-15, drawing good houses. The cast was practically the same as the last time, the leading season, with the exception that Ethel Jackson is now the Mrs. George B. Nettleton. Ed Williams and Maude Bourne, who are in the present company will join the other big time company at Boston, Dec. 17. Their roles will be played by Edna, Blanche, Lina and May Vokes. Hale Hamilton and Merrile Tanshell also left this company Dec. 15. The Alvin was dark Dec. 23-24, but on Christmas "The Panning Match of 1914" will open an engagement. The show will terminate Jan. 2. "Too Many Crooks," Jan. 4-5.

Billie Burke was seen at the Nixson, Dec. 14-19, in "Jerry," and more than pleased good houses. Prominent in Miss Burke's support were Shelby Hall, Dorothy Dorn, L. Leighton and Edna May. "The Girl from Montmartre" in Bernard Shaw's "Pyramidal" followed.

The Lecroon had a splendid drawing card in "September Morn" week Dec. 14. Musically, this piece was one of the best seen here this season, the dancing, however, ran riot. Frank Mince and Arline followed were the principals. "Help Wanted" followed.

Arthur Prince, Lillian Shaw, and Froust were the big acts of the bill at the Grand Dec. 14-19. The Locomotive Lancers (a miniature musical company) had their Christmas Eve show at the Victoria had Talar's Tame Wild Dec.

PORTLAND, MAINE

PORTLAND, MAINE (Special).—Tanner's National company in its annual week's entertainment (Nov. 14-19) has a number of new and interesting scenes, including "The Running Shoes," an original play by Louis Allison and David Perkins at Kault's Dec. 14-19.

Just in Get Married, with Marie Parry and supporting company at the Lyceum Dec. 14-19.

Picture and vaudeville at good business at the new Portland Dec. 14-19. Picture and vaudeville at Grand Dec. 14-19. Picture and vaudeville at the Lyceum, Dec. 14-19. Picture and vaudeville at the Lyceum, Dec. 14-19.

RICHMOND, VA

BIRMINGHAM, VA. (Special).—Paul J. Rainey with his African Hunt Pictures at the Academy of Music Dec. 17, and "The Sign of the Cross" at the Hippodrome Dec. 18; "The Sign of the Cross" at the Hippodrome Dec. 19; "The Sign of the Cross" at the Hippodrome Dec. 20; "The Sign of the Cross" at the Hippodrome Dec. 21; "The Sign of the Cross" at the Hippodrome Dec. 22; "The Sign of the Cross" at the Hippodrome Dec. 23; "The Sign of the Cross" at the Hippodrome Dec. 24; "The Sign of the Cross" at the Hippodrome Dec. 25; "The Sign of the Cross" at the Hippodrome Dec. 26; "The Sign of the Cross" at the Hippodrome Dec. 27; "The Sign of the Cross" at the Hippodrome Dec. 28; "The Sign of the Cross" at the Hippodrome Dec. 29; "The Sign of the Cross" at the Hippodrome Dec. 30; "The Sign of the Cross" at the Hippodrome Dec. 31.

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WILLIAM BAL, INC., 145 WEST 48th STREET, NEW YORK



VAUDEVILLE

FREDERICK JAMES SMITH—Editor



Dull Week in the Varieties—Evelyn Nesbit Dances and Mrs. E. B. Alsop Makes Her Debut



MISS KATHERINE WITCHIE.
Dancing in Vaudeville with Ralph Riggs.

VAUDEVILLE (Via Times Square and Censored).—The official communiqué reads: "There is little to report along the battle-line. Nothing new developed during the week before Christmas.

Lull in the Vaudeville Trenches

"In the region of the Palace the veteran commands of Frank Keenan, Blanche Ring and Annette Kellermann held their own.

"A decided movement was observed in the region of the Victoria. On Monday afternoon the wing commanded by Mrs. E. B. Alsop successfully withstood an attack by the enemy, under the command of — (censored). Mrs. Alsop repulsed the enemy, aided by the timely arrival of Loney Haskell's corps, and occupied the Victoria Heights after a lively engagement.

"Some progress was made in the Alhambra province, where Irene Franklin gained a marked advantage at different points along the front."

But returning to unmilitary facts, Evelyn Nesbit headlined at the Colonial with Jack Clifford.

Miss Nesbit, in a cloak of silver trimmed with fur, slipped through a plush drop to sing "Tip-Top Tipperary Mary," as six pluggers marched down one of the main aisles to do the chorus. It seems about time performers realized that pluggers cheapen and injure an act. And managers should understand that plugging—which is after all only a noisy form of advertising—hurts a theater.

Evelyn Nesbit and Her Dances

Following her Tipperary song, the plush drop disappeared and Miss Nesbit appeared for her dances in a tight-fitting black gown with glittering silver spangles. The evolutions are of the hyper-acrobatic type—a series of whirls, catches, swings and twirls in mid-air. Personally we don't care for athletic dancing. Miss Nesbit does it well enough with the

pale, immobile, shining-haired Mr. Clifford. She herself is not uninteresting.

The Three Leightons are, we believe, ex-minstrels. They have worked out a little talking skit with a single black-face comedy character. Two of the trio portray members of a minstrel troupe—the railroad car of the company stands on the back drop siding—while the negro hotel porter is a would-be actor. The patter seems to be of home vintage. We would suggest the elimination of the song—relating of the colored lady who kills her admirer—with a cheering chorus about rubber-tired hearses.

Doc O'Neil's Nut Comedy

Doc O'Neil is a sort of slightly subdued Bert Fittgibbon suffering from mild attacks of Harry Fox. He sings that atrocity, "When the Grown Up Ladies Act Like Babies," and he tells again of the man who ordered soup in a restaurant. "It looks like rain," remarks the waiter. "It tastes like it," responds the patron. "That's a good one," comments O'Neil in nut comedy style, "no—it isn't." Most of his stories have a reminiscent atmosphere.

He also discussed seasickness, thin ladies and other standard topics of the vaudeville monologist.

Bradley and Norris, start what seems a flirtation turn, introduce a trick bicycling specialty and finish with the modern dances. Besides, in intervening moments, the feminine member of the team does a song or two. They work hard.

Julia Curtis opens with a vocal imitation of a violin, does a song "in four voices," and, explaining that everyone has some animal characteristics, proceeds to give her impressions of various stars with a glimpse into their animal psychology. Of course, this sort of thing is pretty far-fetched.

Mrs. E. B. Alsop's Debut

The much heralded Mrs. E. B. Alsop—whose claim to fame is her marriage to a eighty-year-old Washington of wealth—made her vaudeville debut at the Victoria.

Mrs. Alsop didn't seem at home behind the footlights. At the opening matinee, the occupants of a stage box tried to interrupt her act. Naturally, she is reviewed at a disadvantage. Mrs. Alsop seemed an indifferent singer and dancer. Still, she has confidence—and tried several songs as well as a couple of modern dances with two masculine assistants. In fact, she used a plush drop bearing the family coat of arms and later a garden set, disclosing a flight of near marble steps, with equal versatility.

"Zerah II" Answers Questions

"Zerah II" is a young English boy—with a broad accent—who answers such vital questions as "how many seconds are in eighteen years?" and "how many ounces are in 340 tons of coal?" Zerah's turn is explained by an assistant, who also figures out the problems on a board to prove their correctness. Zerah is hardly a "lightning calculator," just a boy who solves problems in simple arithmetic rather quickly.

Bert Levy has one of the best of the stage artists'

specialties. He draws upon a blackened lantern slide, which is reflected in a sort of stereopticon upon a curtain at the back of the stage.

There is more art in his act than in the average offering of this kind.

Mrs. Bud Fisher Sings of Art

Mrs. Bud Fisher (formerly Pauline Welch) returned to vaudeville at the Victoria in songs. Mrs. Fisher isn't at all unpleasant, while, at the same time, she is not of distinct personality nor does she reveal any variety of method. It is rather than she is un-aggressive.

Mrs. Fisher sang a kind applause lyric, "Do What You Can For Your Fellow Men, But Help the People Here," and a song about her husband, "Give Me Good Old Mutt and Jeff—That's Real Art." Here the songwriter disposed of Harrison Fisher and Raphael in a single line.

Mrs. Fisher finishes with "Tip-Top Tipperary Mary," for which six pluggers march down the aisle and upon the stage to assist her. This is, of course, a mistake.

Dave Genaro and Ray Bailey have a patter and dance turn of the old school. Genaro does an Italian impersonation and once again "Georgie Wash" is discussed. The two finish with an exposition of the modern dances. When it comes to ballroom dancing, we recommend Mr. Genaro's "wop" characterization.

Mazie King's Dancing Specialty

While wandering from the firing line, we saw Mazie King in a new dancing act at the Eighty-first Street Theater. Miss King seems to have been inspired—let us say—by Beanie Clayton. Her toe dancing is of the same physical style.

One of her dances is a military evolution with a



MISS VAN HALPERIN,
Young Artists of Delightful Personality at the Alhambra This Week.

Play, N. Y.

little toy gun and a costume such as may be observed on the Winter Garden battlefield. There, we understand, it is not good form to have the lines intruded.

Miss King finished with a dancing wedding done in Chinese fashion. We are still trying to forget her two profuse masculine assistants.

Marie Elise, "the Thanbouser kid," appeared in a sketch with another child, Kingdon Brown. A boy is persuaded to run away with some of his father's money by a bad little girl—and finally is saved by a good little girl. Putting "grown-up" emotional lines about love and other topics into the mouths of children doesn't succeed. Consequently, the sketch—although the two children would undoubtedly be pleasing in a suitable vehicle—grated upon such of our sensibilities as we still retain.

Hearn and Ely Try Out

Some time some one is going to write a sketch in which the comedian of the team appears on the stage in response to an advertisement placed in a newspaper by an actress, otherwise his feminine partner. Some day—we maintain—this is surely going to happen.

Sam Hearn and Helen Ely almost hit that idea. The lady in this case is a cabaret artist who advertises for an angel to star her. Hearn is the angel, a la Sam Bernard. The English language suffered severe casualties in twenty minutes.

BROOKLYN VAUDEVILLE

BROOKLYN (Special).—Fanny Brice and Homer Miles divided honors at the Prospect Theater, Brooklyn, last week. Bert Errol made his first appearance since returning from abroad, and scored heavily. The Courtney Sisters, Flanagan and Edwards, the Magiera, Orr and De Costa, Fred Ardath, and Mlle. Doria completed the bill.

Douglas Fairbanks pleased Orpheum patrons last week in John Stokes's playlet, "A Regular Business Man," aided by Patricia Collinge. Maggie Cline sang Irish songs with gusto. R. A. Rolfe presented "The Lonesome Lassies," with Marguerite Haney, Harry B. Watson, and Marjorie Bonner in the cast.

Nan Halperin scored decidedly with her personality songs. Francis and Florette started the programme with a bit in modern dances. They are among vaudeville's best exponents of ballroom evolutions.

CHICAGO VARIETY BILLS

CHICAGO (Special).—John Hyams and Leila McIntyre won a hit at the Palace Music Hall last week in "The Quakers." Billed as a piece of one of our best known politicians, Miss Mildred Ann Cannon appeared in modern dances, assisted by Paul De Cardo, said to be late of the Folies Bergere. The evolutions were seriously interpreted. James Diamond and Sissy Brennan were well received in "Nifty Nonsense." Charles and Fannie Usher were favorites in "The Straight Path," and Mike Donlin and Marty McNamee also appeared.

Trixie Friganz's unctuous comedy was the feature of the Majestic bill. Gus Edwards's Matinee Girls, headed by Charlie Alcott, were featured. Nellie V. Nichols won favor in her songs. The remainder of the bill included Hagonghi, Gormley and Caferty, the Loyals, Jim Toney, and Ann Norman. A. C. WILKIE.

LONDON VARIETY NEWS

LONDON (Special).—"Business As Usual," the new Hippodrome revue, is going well. Miss Violet Lorraine, with her mimicry and singing, has made a distinctive hit.

Beth Tate, after a successful season in Australia, is back again in London.

Miss Lee White will again be a member of the new Alhambra production, which, understood, is to be called "Some Revue."

Tucker, the singing violinist, is a big favorite on the L. T. V. tour, which he is now playing.

Gerald Griffin, who recently arrived here, is booked to open early in December.

Harry Vernon's sketch, "The Case of Johnny Walker," was one of the hits at the Coliseum a few days ago. HOWARD.

Albert Glick, with the U. B. O. offices, won the trophy cup offered by Ideal, the diver, at the Prospect Theater recently.

COMING HEADLINERS

Week of Dec. 28.—Palace, Eva Tangany: Victoria; "The Sacrifice," Lambert and Hall, Laddie Cliff, Helen Tris; Colonial, Hazel Cox, Alan Brooks and company; Alhambra, Fannie Brice, Harman's Animals; Royal, Irene Franklin; Orpheum, Annette Kellerman; Bessie, Frank Keenan and company; Emma Carus and Carl Randall; Prospect, Nickel and Watson.

Week of Jan. 4.—Victoria, Helen Singers, Courtney Sisters; Colonial, Lupita Perez; Alhambra, Eva Tangany; Royal, Law Docketader, Nan Halperin; Orpheum, Mrs. Leslie Carter and company; Fannie Brice, Harry Carroll; Bessie, John R. Gordon and company; Prospect, "Fixing the Furnace."

NAZIMOVA TO APPEAR IN PLAYLET BY CATHERINE CUSHING

The Dancing Egos Receive a Winter Chill—Comment of the Two-a-Day

By WALTER J. KINGSLEY.

CHARLES J. WINNINGER, husband of Blanche, shared honors with his wife at the Palace Theater, last week, in the farcical sketch, "Oh, Papa!" which Harold Wolf and Channing Pollock adapted from a play by Leo Dietrichstein. Winninger is the most unctuous German comedian seen on Broadway in many moons, and his original low comedy kept the house laughing. A goodly number of producers took occasion to see the sketch and watch Winninger's work. The two Kings or the two Winningers, whichever you like, made "Oh, Papa!" a comedy treat.

Nazimova is to pay Catherine Chisholm Cushing no less than \$250 per week royalty for the use of the sketch which she will use in Keith vaudeville. And yet some folks wonder that more than half the population scribble away at scenarios. Nazimova, by the way, has sought to condense the love passion into its very star, and will express in the brief history of a vaudeville play the tempestuous emotions that she has hitherto evoked in four acts. The tabloid is so tense and so saturated and supercharged with nerves and thrills that it is a veritable hurricane of sex excitement. Vaudeville will take notice of Nazimova, who will come to the Palace supported by a powerful company.

The heads of the hoofers are shrinking, though their feet are indestructible. It pains one to say it, but the dance craze is dropping down from its peak in almost a straight line. The curve on the chart shows a fall of many degrees. To see so many magnificent egos delighted by public indifference is indeed sad. The rise and fall of the dance mania has been marked by the enormous development of fondleful personalities into the semblance of lords and ladies of the amusement world feted and fawned upon. Now there are few so poor as to do them reverence, and they are taking it hard.

All that's fair will not flim, as one of our loveliest actresses found to her sorrow last week. Engaged on the strength of a ravishing photograph by a picture producer, she was immediately cast for the lead in a melodrama that scored a nation-wide hit. She reported all of a flutter with the certainty that she was another Mary Pick-

ford. The camera showed her up, as cameras do, with something approaching spite. Her beauty did not get across, and her emotions were mushy on the screen. "You see how it is," said the director. She gave up quite broken-hearted, realizing that picture playing was not for her, despite her positive comeliness. Similar scenes take place in every studio. If you wonder why the stars are so highly paid, study some of the scenes played by artists whom the camera rejects.

Speaking of Xmas preparations, Harry Fox and Jean Schwartz have both dressed Dolls for the holiday.

Bide Dudley is writing a bulky column of news and humor for the Evening World, and the folk of vaudeville, who appreciate clever shots on things theatrical, read it assiduously. Bide need not be surprised if many of his laughs are lifted from the Evening World into the two-a-day. Columns like Dudley's are genuine circulation builders.

The gunmen would work a great good if they would terrorize into cultivated speech the numerous vaudevillians who insist upon murdering the king's English. The atrocities perpetrated upon the helpless grammar and dictionary by certain vaudeville stars beggar description. In this age of education they are slow torture.

May Irwin will be an early booking at the Palace Theater.

Beginning with the engagement of Manuel Quiroga, the Spanish violinist, the Palace Theater and Keith vaudeville in general will present from time to time the leading stars of the concert and operatic stages. One grand-opera singer, who will be announced in a few days, will receive a salary in Keith vaudeville second only to that paid Madame Sarah Bernhardt. Under the present policy of M. F. Albee, there is no artist in the world who comes too high for vaudeville. Do not be surprised to hear Paderewski, Kubelik and Caruso, Melba, Mary Garden and Geraldine Farrar in Keith vaudeville within the next few years. They may not accept long tours, but they will appear at the Palace and other of the first rank big-time houses.

MAY IRWIN FOR VAUDEVILLE TOUR; JUNE KEITH IN TOM BARRY SKETCH

Alexander Carr and Barney Bernard Considering Variety—Lucy Weston and Frank Carter for Two-a-Day

May Irwin will be seen in vaudeville within a few weeks.

Joseph Hart's next production will be a playlet, "A Breath of Old Virginia," written by Tom Barry. Miss June Keith will be starred in the production, which is scheduled to open on Jan. 4 at Easton, Pa.

Miss Keith was last seen as leading woman of "Stop Thief" and with Walker Whiteside in "Mr. Wu." Her vaudeville tour will be under the personal direction of John Pollock.

Alexander Carr and Barney Bernard, who have been playing the roles of the partners in "Potash and Perlmutter" since the comedy opened at Cohan's Theater, are dickering for a vaudeville tour to follow their present engagement.

At the present moment the single and rather important thing which stands between the two Hebrew comedians and vaudeville is the question of salary. They may be seen separately in the two-a-day.

Lucy Weston and Frank Carter are shortly to leave the Winter Garden cast for vaudeville. Mr. Carter was Isabel D'Armond's dancing partner in the varieties in this country and England, returning to New York early this season to appear at the Winter Garden. Miss Weston and Mr. Carter will be seen in a vehicle by Edgar Allan Woolf.

Grace La Rue, who last week appeared in Montreal, has been routed for a Southern tour by Alf. T. Wilton, her representative. Miss La Rue is this week headlining at the Chicago Majestic, with St. Louis, Memphis, and New Orleans to follow.

Nan Halperin's routing was shifted last week. Instead of being seen in Washington this week, Miss Halperin was added to the Alhambra bill. She will make her first Palace appearance, under M. S. Bentham's direction, on Jan. 11.

Robert T. Haines has, according to reports, shelved his new playlet, "Two Thieves." Edgar Allan Woolf is now writing a sketch for Mr. Haines.

Manuel Quiroga, the Spanish violinist, made his vaudeville debut at the Palace on Monday. He makes a brief statement regarding himself and his art, saying: "Music is 'le plus grand art'—it gives substance to our dreams, to our longings and our spiritual feelings."

"I could play for you the entire story of my life, if I chose, better than I could write it down."

"Sometimes, when they are young and beautiful, I cannot help playing to the ladies exclusively, to tell them that I love them all."

"Men have a more definite understanding of music than women, but men are not as emotional or as demonstrative."

"Art exists only through women—love is the basis of all art."

"You study a lifetime to make yourself master of your art, that you may be able to tell the world your personal message, and in the end you find that you can never completely tell it all."

"We are not melancholy, we are only dreaming. We like to sigh for something we can never have, to cry like little children for the golden fruit on the bough of the tree above we can never reach."

Walter J. Kingsley drops a few words of comment upon Quiroga: "His playing is the soul of exquisite romance—dances in old Sevillian gardens, red rooms issued to lovers from Cordovan balconies in moonlit streets, the mystical exaltation of first love, and the heartbreak of eternal farewells. He is a poet-violinist."

Armand Kalles and Amelia Stone are again playing in the English music halls in Edgar Allan Woolf's "Mon Amour." Mr. Kalles and Miss Stone were booked to open an American tour some weeks ago at the Palace, and when no word was received from them, their friends began to worry. For several weeks all efforts to reach them by cable were futile.

Mr. Kalles and Miss Stone will remain in England for awhile. The real reason is that Miss Stone absolutely refuses to board a steamer, being "horribly afraid of floating mines," as she expresses it.



MANUEL QUIROGA.

Spanish Violinist, Now Appearing at the Palace.

Max Hart has booked Flo Irwin practically solid in Edgar Allan Woolf's sketch, "The Lady of the Press."

Willard, "the man who grows," opened for Marcus Loew at the Orpheum on Monday. Jasper, "the thinking dog," opened at Loew's American on Monday.

Valerie Bergere has been routed over the Orpheum time. Miss Bergere will begin her tour in three weeks.

Glady Clark and Henry Bergman, who have been featured all season in Jesse Lasky's "The Society Buds," returned to their old baseball patter ("two-act," at the Brooklyn Orpheum this week.

Dorothy Brenner has been booked to Edgar Allan Woolf's new sketch, "The Candy Booth."

Hedges Brothers and Jacobson have dissolved partnership. The team has recently been appearing in England. Frederick Hedges has returned to this country, while Jess Jacobson remained abroad to do a single turn.

Volant has returned to England with his "flying piano" act, after a South African tour.

The team of Dave Genaro and Ray Bailey has split. The act withdrew from the Victoria bill early last week. Mr. Genaro will shortly be seen with a masculine partner.

Ethel Barrymore's present week at the Palace Theater will be her last appearance in vaudeville for some time. Miss Barrymore will immediately start rehearsals with Charles Frohman's production of "The Shadow."

Muriel Ridley and Esther Fleming, who played the roles of the Nun and the Madonna in the London production of "The Miracle," open in vaudeville at the Chicago Palace on Monday. They will offer a pantomime, "The Internal Question," which was produced at the London Alhambra.

The Misses Ridley and Fleming were signed to play their original roles for the New York production, first planned for the Madison Square Garden. The plans were changed but, through the fact that the team director, Von Muller, is held at Gibraltar as a military prisoner, the Misses Ridley and Fleming were not notified.

They arrived in New York last week only to find themselves without engagements. They were, however, immediately secured for vaudeville.

Hazel Cox, Ray Cox's sister, will be seen at the Colonial next week.

George Whiting and Sadie Burt have been routed in the East. Next week they will appear at Keith's in Philadelphia, with Washington to follow.

Hal Ford is leaving vaudeville for the new Winter Garden production.

Mrs. Leslie Carter is out of the Colonial bill for next week. She was to have offered a tabloid version of "Zaza."

Claire Rochester created something of a sensation in Cincinnati last week when she devoted part of each day to the cause of charity. Garbed in the bonnet and blue of a Salvation Army lassie, Miss Rochester stood each day at Fourth and Vine Streets and braved the wintry winds to aid in collecting aims for the Army's Christmas funds.

Nat Carr, who has been resting in this country for some weeks, sails for England on Dec. 30. He will tour South Africa at the head of a revue, "The Ginger Man," having signed a contract which brings him \$750 weekly and his expenses. Mr. Carr was recently seen in vaudeville in England in the British cast of "The Red Heads."

The Palace has a \$5,000 vaudeville bill this week.

VAUDEVILLE NOTES

Next week's feature at the Victoria will be "The Sacrifice," an imported English playlet with Mildred Blanchard in her original role. The action takes place during the French Revolution.

Lew Hearn left "Susi" on Sunday night and opens shortly in vaudeville under M. S.

Bentham's direction. Mr. Hearn will have a well-known actress as his variety partner.

Miss Leola Lucey, the beautiful songstress who attracted attention while singing the prima donna role in a Viennese opera at the Palace last season, has been engaged to appear in "The Girl of Gloria," which will open early in January.

The current week is under-stand where on date is given.

VAUDEVILLE DATES

Dates Ahead must be received by Friday for the next issue.

ABBOY, Annie: Orph., Jacksonville, 25-Jan. 2; Orph., Tampa, 4-5.
"ACT Beautiful": Orph., Des Moines, 4-5.
ADAIR and Adair: Orph., Sioux City, 20-21; Orph., Omaha, 27-Jan. 2.
A DELAIDE and Hatched: Orph., Des Moines, 20-21; Orph., Des Moines, 27-Jan. 2; Columbia, Grand Rapids, 4-5.
A HERNAN Charles, Troupe: Orph., St. Paul, 4-5.
ALCO Trio: Orph., Des Moines, 20-21; Orph., Des Moines, 27-Jan. 2.
ALEXANDER and Scott: Orph., Sioux City, Orph., Minneapolis, 27-Jan. 2.
ALEXANDER Brothers: Orph., Portland, 4-5.
ALICE, Lady, Pets: Alhambra, N.Y.C., 20-21.
ALLEN, Minnie: Orph., Oakland, Orph., Sacramento, 25-26; Victory, Alhambra, 25, 31; Yosemite, San Jose, Jan. 2.
A L PINE Troupe: Keith's, Phila., Orph., Buffalo, 25-Jan. 2; Orph., Toronto, 4-5.
ALSO, Mrs. A. M. Co.: Victoria, N.Y.C., 20-21.
ALSHOFF Sisters: Keith's, Phila., 20-21.
AMERICAN Dancers, Six: Orph., Sioux City, Orph., Minneapolis, 27-Jan. 2.
ANNA P.O. L. Bays, Five: Keith's, Phila., 20-21.
ANTHONY and Mack: Prospect, B'klyn., Temple, Detroit, Jan. 4-5.
ANCO Brothers: Orph., Montpelier, Jan. 4-5.
ARDATH, Fred J., Co.: Keith's, Boston, Victoria, N.Y.C., Jan. 4-5.
ARNAUT Brothers: Temple, Detroit, Yosemite, Rochester, 25-Jan. 2; Prospect, B'klyn., 4-5.
ASARI Troupe: Victory, Stockton, 25-26; Yosemite, San Jose, 25, 31; Orph., Los Angeles, 27-Jan. 2.
ASHLEY and Caldwell: Orph., Kansas City, Orph., Sioux City, 27-Jan. 2.
A T A I E S, The: Keith's, Wash., 25-Jan. 2.
"AUDUBON of Light": Columbia, Grand Rapids, 4-5.
AUSTRALIAN Woodchoppers: Orph., Toronto, 25-Jan. 2; Colonial, Erie, Pa., 4-5.
AYON Comedy Four: Orph., Portland, Orph., Portland, 25-Jan. 2.
BAGGONI Riding Act: Temple, Detroit, Yosemite, Rochester, 25-Jan. 2; Maryland, Baltimore, 4-5.
BAKER, Belle: Maj., Chicago, 20-21.
BAKER, Ed: Orph., Richmond, 20-21; Orph., Richmond, 20-21; Orph., Richmond, 20-21.
BALL, Walter and West: Maryland, Baltimore, 20-21; Orph., Baltimore, 20-21.
BANKOFF and Gittle: Orph., Kansas City, 20-21.
B A T T E S and Franchot: Orph., New Orleans, Keith's, Louisville, 20-21.
BARABAN and Grohs: Pol's, Hartford, 20-21.
BARRETT, Arthur: Keith's, Indianapolis, Keith's, Louisville, 20-21; Temple, Detroit, 4-5.
BARRETT, Arthur: Co.: Shubert's, Utica, N.Y., 25-Jan. 2.
BARRY and Wolford: Orph., Oakland, 20-21.
BARRY, Leola: Maryland, Baltimore, 20-21.
BARRY, Mr. and Mrs. J.: Orph., Seattle, Orph., Portland, 27-Jan. 2.
BARTMORE, Ethel: Palace, N.Y.C., 20-21.
BARTO and Clark: Royal, N.Y.C., 20-21.
BATES, Law Co.: B'klyn., Savannah, 20-21; Victoria, Charleston, 24-25.
BAXTER, Ed: Orph., Buffalo, 20-21.
BAYNE, Nora: Keith's, Louisville, 25-Jan. 2; Keith's, Indianapolis, 4-5.
"BEAUTIFUL The": Keith's, Clift., Orph., Des Moines, 27-Jan. 2.
BELL Family: Orph., Portland, 20-21.
BENDIX Players: Orph., Denver, 20-21.
BENTON, Fremont Co.: Victory, Stockton, 22, 23; Yosemite, 24, 25.
BERNARD, Harry Co.: Keith's, Louisville, 20-21; Orph., Erie, Pa., 25-Jan. 2; Keith's, Clift., 4-5.
BERNARD Alfred: Orph., Oakland, 20-21.
BERNARD, Valerie Co.: Victoria, N.Y.C., Keith's, Wash., 20-21.
BERLIN Madcap: Six: Columbia, Grand Rapids, 25-Jan. 2.
BERNARDI Brothers: Hudson, Union Hill, N.J., 25-Jan. 2.
BERNARD, Harry: Orph., Tampa, 20-21; Savannah, 25-30; Victoria, Charleston, 31-Jan. 2.
B E R T I S H Co.: Orph., Omaha, Orph., Des Moines, 27-Jan. 2.
BETTY and Junior: Keith's, Prospect, B'klyn., 25-26.
BICKEL and Watson: Royal, N.Y.C., Prospect, B'klyn., 25-

Jan. 2; Keith's, Wash., 4-5.
BIG City Four: Wilson, Chicago, 21-22; Keith's, Chicago, 24-25; Orph., Racine, Wis., 25-26; Orph., South Bend, Jan. 3-4.
BILLY Little: Colonial, N.Y.C., 20-21; Orph., B'klyn., 20-21; Orph., B'klyn., 20-21.
BILLY and Bert: Orph., Chicago, 20-21; Keith's, Toledo, Jan. 4-5.
BILLY and Pink: Victoria, N.Y.C., 20-21.
BLAIR, Eugene, and Albert: Orph., Clift., Dec. 27-Jan. 2; Keith's, Toledo, 25-26; Keith's, Columbus, 7-8.
BLONDIA, Tere: Keith's, Columbus, Jan. 4-5.
BOGANNY Troupe: Keith's, Boston, Keith's, Wash., Jan. 4-5.
BLAND and Hols: Orph., Omaha, 20-21.
BONOMO, Arma, Three: Royal, N.Y.C., 20-21.
BOWEN, Fred V. Co.: Orph., Seattle, Orph., Portland, 27-Jan. 2.
BRADY, Seven: Orph., B'klyn., 20-21; Orph., Louisville, 20-21.
BRADY, The: Keith's, Louisville, 20-21.
BRENNER, Harry: Temple, Rochester, Maryland, Baltimore, 25-Jan. 2; Keith's, Phila., 25-26.
BRICE, Fannie: Alhambra, N.Y.C., 20-21; Orph., B'klyn., 4-5.
"BRIDE Shop": Shubert's, Utica, N.Y., Kansas City, 27-Jan. 1; Hipp., Cleveland, 4-5.
BROOKS, Alan Co.: Orph., Toronto, 20-21; Orph., Hartford, 25-Jan. 2; Keith's, Phila., 25-26.
BROOKS and Seven: Pol's, New Haven, 21-22; Palace, Springfield, 24-25; Pol's, Hartford, 25-Jan. 2.
BROWN and Rochelle: Orph., Oakland, Orph., Sacramento, 25-26; Victory, Stockton, 25-26; Yosemite, San Jose, Jan. 1-2.
BROWN, George N. Co.: Orph., Buffalo, 25-Jan. 2; Orph., Toronto, 4-5.
BRUCE, David Co.: Keith's, Clift., Hipp., Cleveland, Jan. 4-5.
BRUCH, Fritz and Lucy: Columbia, N.Y.C., Keith's, Louisville, 20-21.
B R U N N E L Sisters Co.: Keith's, Phila., Maryland, Baltimore, 25-Jan. 2.
BURKO, Dan and Girls: Prospect, B'klyn., 20-21.
BURNHAM and Erwin: Orph., Salt Lake City 27-Jan. 2.
BURNS and Fulton: Victoria, N.Y.C., 20-21.
BURNS, Kilmer and Grady: Orph., B'klyn., 20-21.
BURN and Hoot: Forthright, Atlanta, Orph., B'klyn., Jan. 4-5.
BURNETT, Shapard and Donavan: Orph., Los Angeles, 20-21.
CARR, Ed and Gilda: Maryland, Baltimore, Keith's, Phila., Jan. 4-5.
CARR, Frank: Victoria, N.Y.C., 20-21.
CASHIN and Templeton: Victoria, Charleston, 25-30; Union Hill, N.J., 25-Jan. 2; Orph., Jacksonville, 4-5.
CARRON and Bonnie Gaylord: Keith's, Phila., 20-21.
CARRON Sisters: Maryland, Baltimore, Grand, Syracuse, 25-Jan. 2.
CAMPBELL, Minnie: Orph., Buffalo, Orph., Toronto, 25-Jan. 2; Keith's, Phila., 25-26.
CANNON, The: Orph., B'klyn., Colonial, N.Y.C., 25-Jan. 2; Keith's, Wash., 4-5.
CANTON and Lee: Orph., New Orleans, 20-21.
CANTWELL and Walker: Orph., Oakland, 27-Jan. 2.
CARDO and Nell: Grand, Pittsburgh, 20-21.
CARL, Leo: Maj., Milwaukee, Keith's, Columbus, Jan. 4-5.
CARLOS Brothers: Orph., St. Paul, 20-21.
CARON and Herbert: Hudson, Union Hill, N.J., 25-Jan. 2.
CARROLL, Harry: Alhambra, N.Y.C., Orph., B'klyn., Jan. 4-5.
CARTER, Mrs. Leola: Colonial, N.Y.C., 25-Jan. 2; Orph., B'klyn., 4-5.
CARTMILL and Harris: Victory, Stockton, 22, 23; Yosemite, San Jose, 24, 25.
CARUS, Ed: Orph., Randall, Colonial, N.Y.C.; Bushwick, B'klyn., 25-Jan. 2; Maryland, Baltimore, 20-21.
CARR, Charles: Victoria, N.Y.C., 20-21.
CAUFOLCAN, Chief: Orph., Des Moines, 27-Jan. 2.
CAVANO Duo: Orph., Harrisburg, Pa., 25-Jan. 2.
CAVAYO: Orph., Des Moines, 27-Jan. 2.
CHERRENT'S Marching: Keith's, Phila., Orph., B'klyn., 25-Jan. 2.
CHING Lins Foo: Palace, Chicago, 20-21.
CHIP and Marble: Keith's, Phila., Royal, N.Y.C., 25-Jan. 2.
CHRIESENNE and Louette: Orph., B'klyn., Bushwick, B'klyn., 25-Jan. 2.
CHUNG Hwa Four: Keith's, Toledo, Jan. 4-5.
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DE VOY, Emmet Co.: Orph., Harrisburg, 20-21.
DIAMOND and Brennan: Columbia, St. Louis, 20-21.
DIAMOND and Virginia: Grand, Syracuse, 20-21.
DIAMOND, Mamma: Keith's, Phila., 20-21.
DICKINSON, Duke: Orph., Lincoln, Orph., Salt Lake City, 27-Jan. 2.
DINEHART, Allan Co.: Royal, N.Y.C., 20-21.
DIVINOFF, Ida: Orph., Des Moines, 20-21.
DIKEY, Henry E.: Orph., Toronto, Keith's, Boston, 25-Jan. 2.
DOERFELDER, Lew: Keith's, Philadelphia, 25-Jan. 2; Royal, N.Y.C., 4-5.
DOLAN and Lenz: Palace, Chicago, 20-21.
DONLIN and McFalls: Columbia, St. Louis, 20-21.
DOOLEY, Ray, Trio: Keith's, Indianapolis, Keith's, Louisville, 20-21.
DOOLEY and Russell: Keith's, Phila., Keith's, Columbus, 25-Jan. 2; Keith's, Indianapolis, 4-5.
DOOLEY and Sayles: Orph., Buffalo, Orph., Toronto, 25-Jan. 2.
DORN, Marie: Columbia, Grand Rapids, 25-Jan. 2; Keith's, Toledo, 4-5.
DOYLE and Dixon: Grand, Pittsburgh, Keith's, Wash., 25-Jan. 2; Victoria, N.Y.C., 4-5.
DREYER, Larry and Billy: Pol's, New Haven, 21-22; Palace, Springfield, 24-25.
DRUM, Grace: Victoria, N.Y.C., 20-21.
DUFFETT, Bruce Co.: Keith's, Toledo, 25-Jan. 2.
DUNEDIN Duo: Colonial, Erie, Keith's, Clift., Jan. 4-5.
DUPRE and Dupre: Alhambra, N.Y.C., Prospect, B'klyn., Jan. 4-5.
DUPRE, Fred: Orph., Seattle, 25-Jan. 2.
DURANTO: Orph., Jacksonville, 25-Jan. 2.
DYER, Hubert Co.: Orph., Salt Lake City 27-Jan. 2.
EADIN and Hanson: Orph., Des Moines, 27-Jan. 2.
EDWARDS, Gus Co.: Orph., Montreal, Temple, Rochester, 25-Jan. 2; Temple, Rochester, 25-Jan. 2.
EL COPE: Keith's, Boston, 25-Jan. 2.
ELMORE and Williams: Orph., Winthrop, 25-Jan. 2.
"ELOGIO": Keith's, Boston, 25-Jan. 2.
EL RAY Sisters: Victory,

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Jan. 2; Keith's, Clift., 4-5.
FRANKLIN and Sam: Colonial, Erie, 20-21.
FRANKLIN, Irene, and Bert: Orph., B'klyn., Royal, N.Y.C., 25-Jan. 2.
FRIDKOWSKI Troupe: Colonial, N.Y.C., Orph., B'klyn., 25-Jan. 2; Prospect, B'klyn., 4-5.
FRANKA, Tris: Keith's, Indianapolis, Orph., Buffalo, 25-Jan. 2; Orph., Toronto, 4-5.
GALLOWAY, Louise Co.: Maj., Milwaukee, Maryland, Baltimore, 20-21.
GARDNER Trio: Keith's, Toledo, Orph., Buffalo, 25-Jan. 2; Orph., Toronto, 4-5.
GASOIGNER, Geo: Orph., Sioux City, Orph., Des Moines, 27-Jan. 2.
GAUDINIER, The: Temple, Rochester, Keith's, Phila., 25-Jan. 2; Victoria, N.Y.C., 4-5.
GAYLORD and Willis: Orph., Tampa, 20-21.
GEIGER, John: Orph., Salt Lake City 27-Jan. 2.
GRANGE, Edwin: Hipp., Cleveland, Jan. 4-5.
GILLER, Lucy: Keith's, Boston, Maryland, Baltimore, Jan. 4-5.
GILLINGWATER, Claude Co.: Orph., Kansas City, Orph., Omaha, 27-Jan. 2.
GILMORE and Gattie: Orph., Jacksonville, Orph., Tampa, 25-Jan. 2.
GIRL from Milwaukee: Grand, Pittsburgh, 25-Jan. 2.
GLASSER, Vaughn Co.: Hipp., Cleveland, 20-21.
GLASSON and Houlahan: Keith's, Wash., Loric, Richmond, 25-30; Colonial, Norfolk, 31-Jan. 2.
GOLDEN, Claude: Orph., Denver, 20-21.
GORDON, John R. Co.: Royal, N.Y.C., Bushwick, B'klyn., Jan. 4-5.
GORDON, Kitty Co.: Prospect, B'klyn., Orph., Harrisburg, Pa., 25-Jan. 2; Keith's, Phila., 4-5.
GORDON and Rita: Loric, Richmond, 25-30; Orph., Birmingham, 25-Jan. 2; Forthright, Atlanta, 4-5.
GORMLEY and Garry: Columbia, St. Louis, 20-21.
GOULD and Ashlyn: Orph., B'klyn., 25-Jan. 2; Orph., Montreal, 4-5.
GOULDING, The: Palace, Chicago, 20-21.

GRANT, and Maudie: Orph., Omaha, 28-Jan. 2.
GRABER, Wm. L.: Orph. and Co.; Minneapolis, Minn., 27-Jan. 1.
GRABER, Wm.: Orph., Duluth, Minn., 27-Jan. 1.
GRIFFITH, Eugene: Royal, N.Y.C., Albany, N.Y.C., 28-Jan. 1.
"**GRENCH** Beetle, The": Hipp., Cleveland, 28-Jan. 2; Keith's, Columbus, 4-9.
GROVER and **Richards**: Orph., Sacramento, 28-Jan. 2; Victory, San Jose, Jan. 1, 2.
HALL and **Francis**: Orph., Portland, 28-Jan. 2.
HALL, Billy "Sweet": Columbia, Bklyn., 28-Jan. 2.
HALLBERGER, Hans: Keith's, Wash., 28-Jan. 2; Royal, N.Y.C., 4-9.
HAMID, Abou, Arabic: Orph., Birmingham, 28-Jan. 2; Victoria, Charleston, 28-Jan. 2.
HANLON, Three: Orph., Tampa, 4-9.
HARLOW Brothers: Dominion, Ottawa; Orph., Montreal, 28-Jan. 2.
HANLON, Four: Orph., Mont. Mass., Handy, Co.; Orph., Jacksonville, 28-Jan. 2.
HARDEN: Palace, Springfield, Mass., Jan. 4-9.
HARRIS, Ed.: Orph., Albany, N.Y.C., 28-Jan. 2; Scranton, Jan. 4-9.
HART, Marie and Billy: Palace, Chicago.
HART, Al and Verdy: Columbia, N.Y.C.; Keith's, Phila., 28-Jan. 2.
HAYMAKER's Novelty: Royal, N.Y.C., Albany, N.Y.C., 28-Jan. 2; Keith's, Phila., 4-9.
HAYLAND, Gus: Polt's, Hartford, Conn., 28-Jan. 2.
HAWLEY, R. P.: Orph., Hudson, Union Hill, N. J., 28-Jan. 2.
HAWTHORNE and **Luglio**: Orph., Toronto, 28-Jan. 2; Shea's, Toronto, 4-9.
HEARN and **Rly**: Polt's, Hartford, Conn., 28-Jan. 2.
HEDDER, Three: Shea's, Toronto, 28-Jan. 2.
HEINZ, Baby: Orph., Montreal, 28-Jan. 2; Dominion, Ottawa, 4-9.
HENNINGS, J. and W.: Albany, N.Y.C.; Keith's, Baltimore, 28-Jan. 2; Maryland, Balt., 4-9.
HENRY, Flying: Keith's, Clift.; Keith's, Indianapolis, 28-Jan. 2; Orph., Birmingham, 4-9.
HERBERT, Hugh: Co.; Bushwick, B'klyn., 28-Jan. 2.
HERLIN, Lillian: Forsythe, Atlanta.
HERMANN, Adelaide: Bushwick, B'klyn.; Prospect, B'klyn., 28-Jan. 2; Royal, N.Y.C., 4-9.
HICKS Brothers, Three: Palace, Chicago.
HINES and **Fox**: Orph., Minneapolis, 28-Jan. 2.
HIOY and **Lee**: Colonial, N.Y.C., Royal, N.Y.C., Jan. 28.
HOFFA, George: Orph., Co.; Orph., Salt Lake City; Orph., Denver, 27-Jan. 1.
HOLMES and **Buchanan**: Dominion, Ottawa.
HOLT, Alf: Keith's, Clift.; 28-Jan. 2; Grand, Pittsburgh, 4-9.
HOPKINS, Sisters: Keith's, Prov.; Keith's, Boston, 28-Jan. 2; Maryland, Balt., 4-9.
HORLOCK Troupe: Orph., Minneapolis, 28-Jan. 2.
HOOD, Harry: Maj., Milwaukee; Keith's, Toledo, Jan. 4-9.
HOWARD and **Syman**: Victoria, Charleston, 27-28; Hilton, Savannah, 28-29; Orph., Jacksonville, 28-Jan. 2; Orph., Tampa, 4-9.
HOWARD, Charles: Co.; Orph., Los Angeles, 20-Jan. 2.
HOWARD, Eddie: Orph., Birmingham, 28-Jan. 2; Forsythe, Atlanta, 4-9.
HOWARD, Fred: Keith's, Boston, 28-Jan. 2.
HOWARD, Joseph and **Mable** McCune: Royal, N.Y.C., 28-Jan. 2.
HUGHES, Mrs. Gene: Co.; Prospect, B'klyn.; Grand, Syracuse, 28-Jan. 2.
HUNTER and **Frankel**: Orph., Salt Lake City, 27-Jan. 1.
HURST, Brannan: Co.; Columbia, N.Y.C.; Orph., B'klyn., 28-Jan. 2.
HURSH, Nine White: Orph., Prince, 27-Jan. 2.
HUSSEY, James and Jack Boyle: Albany, N.Y.C., Richmond, 21-22; Colonial, Norfolk, 24-26.
HVAMS and **McIntyre**: Columbia, 28-Jan. 2.
HYWACK: Maryland, Balt.; Keith's, Wash., 28-Jan. 2.
"**IDAL**", Bushwick, B'klyn., Indiana, Five: Victoria, N.Y., 28-Jan. 2.
IMHOFF, John and Corinne: Orph., Frisco, Dec. 18-Jan. 2.
INNERS and **Bran**: Hilton, Savannah, 28-30; Victoria, Charleston, 31-Jan. 2; Orph., Jacksonville, 4-9.
IOWEN, 28-Jan. 2; Temple, Rochester, 4-9.
IRWIN, Flo. Co.; Dominion, Ottawa; Orph., Montreal, 28-Jan. 2; Keith's, Phila., 4-9.
JACOBSON Musicians: Colonial, Erie.
JACK and **Floris**: Orph., Salt Lake City; Orph., Denver, 27-Jan. 1.
JACKSON, Joe: Keith's, Indianapolis, 28-Jan. 2; Grand, Pittsburgh, 4-9.
JACOBSEN, Ben: Victoria, Charleston, 21-22; Hilton, Savannah, 28-29; Orph., Jacksonville, 28-Jan. 2; Orph., Tampa, 4-9.

JANSLEY and **E. Maire**: Victoria, 28-Jan. 2.
JEFFERSON, Keith's, Phila., 28-Jan. 2.
JENNIFER, Joseph. Co.; Orph., Denver, 28-Jan. 2.
JOHN, Three: Columbia, Grand Rapids, 28-Jan. 2.
JOHNSON, J. C.: Orph., Grand Oakland; Orph., Sacramento, 28-Jan. 2; Victory, Stockton, 30, 31; Yosemite, San Jose, Jan. 1, 2.
JOMELLI, Mme. Jeanne: Orph., 28-Jan. 2.
JULIE: Keith's, Phila.; Keith's, Boston, 28-Jan. 2; Keith's, Prov., 4-9.
KALIYMA: Victoria, N.Y.C., 28-Jan. 2.
KILLEN and **Brown**: Orph., Sioux City, 27-Jan. 1.
KUUFMAN Brothers: Palace, N.Y.C., 28-Jan. 2.
KAUFMAN, Vernie: Grand, Syracuse, 28-Jan. 2.
KERNAN, Frank: Co.; Albany, N.Y.C.; Bushwick, B'klyn., 28-Jan. 2.
KLEMMANN, Annette: Albany, N.Y.C.; Orph., 28-Jan. 2.
KELLO, Charles: Orph., Minneapolis, 27-Jan. 1.
KELLY, Robert: Co.; Sheen's, Buffalo, Jan. 4-9.
KELLY, Walter: Co.; Temple, Rochester, Keith's, Wash., 28-Jan. 2; Maryland, Balt., 4-9.
KELSO Boys: Colonial, Norfolk, 28-30; Lorie, Richmond, 31-Jan. 2; Keith's, Toledo; Temple, Detroit, 28-Jan. 2; Temple, Rochester, 4-9.
KENG and **Mayne**: Columbia, 28-Jan. 2.
KIMBERLY and **Mohr**: Polt's, Scranton, 28-Jan. 2; Orph., Montreal, 4-9.
KINGSTON and **Ebner**: Orph., Kansas City, 28-Jan. 2.
KIRBY and **Victor**: Victoria, Charleston, 28-29; Forsythe, Atlanta, Jan. 4-9.
KIRK, Hans: Trio: Royal, N.Y.C., 28-Jan. 2; Keith's, Prov., 4-9.
KIRBY and **Harland**: Orph., Portland; Orph., Frisco, Jan. 4-9.
KRAMER and **Morton**: Orph., Birmingham; Orph., Birmingham, 28-Jan. 2; Grand, Pittsburgh, 4-9; Colonial, Norfolk, 7-9.
KRAMERS, The: Keith's, Louisville; Keith's, Clift., 28-Jan. 2.
KRELLER, The: Palace, Springfield, Mass., Jan. 4-9.
KREMKA Brothers: Hipp., Cleveland, Jan. 4-9.
KREMOLINA and **Darras** Brothers: Hipp., Cleveland, Jan. 4-9.
KRONOLD, Hans: Orph., Minneapolis, 28-Jan. 2.
KURTIN's Boosters: Maryland, Balt., 28-Jan. 2.
LA GRANDALL: Forsythe, Atlanta; Victoria, Charleston, 28-30; Hilton, Savannah, 28-Jan. 2; Orph., Jacksonville, 4-9.
LA FRANCE and **Bruce**: Orph., Frisco, 27-Jan. 2.
LA GRADIGRA: Hudson, Union Hill, N. J., 28-Jan. 2.
LANBETH and **Ball**: Prospect, B'klyn.; Victoria, N.Y.C., 27-Jan. 1.
LANBERTI: Maj., Milwaukee.
LANGRISH Lucier: Co.; Prospect, B'klyn., 28-Jan. 2.
LAPOD, The: Temple, Rochester, Grand, Pittsburgh, 28-Jan. 2; Grand, Syracuse, 4-9.
LA ROCCA, Roxy: Shober's, Utica, N. Y.; Shea's, Buffalo, 28-Jan. 2; Shea's, Toronto, 4-9.
LA TOY Brothers: Grand, Syracuse, 28-Jan. 2.
"**LAWS** Part": Temple, Rochester; Keith's, Boston, 28-Jan. 2.
LAWRENCE and **Edwards**: Maryland, Balt., 4-9.
LEE and **Graston**: Hipp., Cleveland, 28-Jan. 2.
LEE, Sally: Victoria, N.Y.C., 28-Jan. 2.
LEH HORN and **Dugges**: Superior, B'klyn.; Orph., Montreal, 28-Jan. 2; Dominion, Ottawa, 4-9.
LEIGHTONS, Three: Orph., Montreal, 28-Jan. 2; Dominion, Ottawa, 4-9.
LEONARD and **Russell**: Forsythe, Atlanta, 28-Jan. 2.
LESLIE, Bert: Keith's, Prov., 28-Jan. 2.
LESTER, Harry: St.; Prospect, B'klyn., 28-Jan. 2.
LEWIS and **Small**: Victory, Stockton, 28-Jan. 2; Yosemite, San Jose, 28-Jan. 2.
LEWIS, Henry: Keith's, Prov., Jan. 4-9.
LEWIS, Wherry, Quintette: Orph., St. Paul, 27-Jan. 1.
LEWIS, Tom and Co.: Shea's, Toronto, 28-Jan. 2; Temple, Detroit, 4-9.
LIBBY and **Barton**: Orph., Lincoln; Orph., Des Moines, 27-Jan. 1.
LIGHTNER and **Jordan**: Victoria, Charleston, Jan. 4-9; Hilton, Savannah, 7-9.
LINTON and **Lawrence**: Royal, 28-Jan. 2.
LIPINKY'S Dogs: Hipp., Cleveland; Keith's, Prov., Jan. 4-9.
LLOYD, Alice: Orph., Frisco, 27-Jan. 2.
LLOYD, Beale: Albany, N.Y.C.; Polt's, Scranton, 28-Jan. 2.
LOCKETT and **Waldron**: Orph., Des Moines; Orph., Sioux City, 28-Jan. 2.
LOHR and **Stapins**: Colonial, Norfolk, 28-Jan. 2; Maryland, Balt., 28-Jan. 2; Shea's, Buffalo, 4-9.
"**LOUISIANA** Ladies": Grand, Pittsburgh; Keith's, Phila., 28-Jan. 2.
LORETTA Twins: Orph., Montreal; Dominion, Ottawa, 28-Jan. 2.
LOUGHLIN and **Burke**: Shea's, Buffalo, Jan. 4-9.
LOUGHLIN'S Dons: Orph., Minneapolis; Orph., Sioux City, 28-Jan. 1.
LOVAL, Sylvia: Co.; Keith's, Indianapolis; Keith's, Louisville, Jan. 4-9.
LOVAL'S Animals: Maj., Union Hill, N. J., 28-Jan.

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By THOMAS J. GRAY

Director EDWARD S. KELLER

RAY SAMUELS

The Blue Streak of Vaudeville

Booked Solid United Time

Columbus: Keith's, Louisville, 28-Jan. 2.
 MILLER and Stanley: Keith's, Toledo.
 MURPHY and Nichols: Palace, N.Y.C., Keith's, Columbus, Jan. 4-9.
 MURRAY, Marion: Orph., B'lyn.
 NANA: Shubert's, Utica, N. Y., 28-Jan. 2.
 NAPP, Little: Maj., Chgo., 28-Jan. 2.
 NIPP: Cleveland, 28-Jan. 2.
 NORDIN: Colonial, Erie, Pa., 28-Jan. 2.
 NORTON and Ferrari: Maj., Chgo.
 NELSON and Nelson: Hipp., Cleveland.
 NEPTUNE'S Garden: Maryland, Balto.
 NESBITT, Evelyn: Keith's, Phila.
 NEVINS and Gordon: Keith's, Phila.
 NEWHOFF and Phillips: Colonial, Erie, Jan. 4-9.
 NICHOLS, Nellie: Keith's, Phila., 28-Jan. 2.
 NONETTE: Orph., Birmingham, Colonial, Norfolk, 28-Jan. 2.
 NORDHUS and Holdworth: Polk's, Hartford.
 NORTH, Frank: Orph., Lincoln, Orph., Kansas City, 27-Jan. 1.
 NUGENT, J. C. Co.: Shubert's, Utica, N. Y., Dominion, Ottawa, Can., 28-Jan. 2.
 OAKLAND, Will: Co.: Orph., Salt Lake City, 27-Jan. 2.
 O'KEEFE, James: Alhambra, N.Y.C., Orph., Montreal, 28-Jan. 2.
 OLYMPIC Trio: Orph., Tampa, Fla.
 O'NEIL, Doc: Prospect, B'lyn.
 ORR, Eliza: Alhambra, N.Y.C., Orph., B'lyn., 28-Jan. 2.
 PABLO and Frabito: Keith's, Phila.
 PATTERSON, Bounding: Keith's, Toledo, Hipp., Cleveland, 28-Jan. 2.
 PATRICOLA, Sig.: Polk's, Hartford, 28-Jan. 2.
 PRALON and Goldie: Hipp., Cleveland, Jan. 4-9.
 PETERSON Brothers: Grand, Pittsburgh, Colonial, Erie, Pa., 28-Jan. 2.
 "PERKIN Mystery": Hipp., Cleveland, Keith's, Phila., 28-Jan. 2.
 PELLETIER, Pierre: Orph., Phila., 27-Jan. 2.
 PERMA, Luntia: Keith's, Phila., 28-Jan. 2.
 PIATOV and Glaser: Orph., Los Angeles.
 PIRATE'S Dream: Orph., Harborsburg.
 POLLOCK, Milton: Co.: Grand, Syracuse, 28-Jan. 2.
 PORTER and Sullivan: Grand, Syracuse.
 PRILL'S Dogs: Orph., Sioux City, Orph., Omaha, 27-Jan. 2.
 PRIMROSE Four: Keith's, Columbus, Keith's, Phila., 28-Jan. 2.
 PRINCE, Arthur: Maj., Chgo., 28-Jan. 2.
 PRINCE, Charles: Lyric, Richmond, 28-Jan. 2.
 PRINCE, William: Colonial, Norfolk, 28-Jan. 2.
 PRUITT, Bill: Keith's, Toledo, Keith's, Columbus, 28-Jan. 2.
 PUCK, Harry and Eva: Keith's, Phila., Keith's, Louisville, 28-Jan. 2.
 QUINN, Mr.: Orph., Tampa, Fla., Orph., Jacksonville, 28-Jan. 2.
 QUIROGA: Palace, N.Y.C., Keith's, Phila.
 RAJAH, Princess: Orph., Oakland, Orph., Sacramento, 28-Jan. 2.
 RAY, John and Emma: Orph., Birmingham, Forsythe, Atlanta, 28-Jan. 2.
 RAYMOND and Caverly: Polk's, Hartford, Hudson, Union Hill, N. J., 28-Jan. 2.
 RAYNO'S Dogs: Prospect, B'lyn., Royal, N.Y.C., 28-Jan. 2.
 REBEL: Orph., Seattle, Orph., Portland, 27-Jan. 2.
 REDHEAD, Joe: Orph., Los Angeles, 28-Jan. 2.
 REINER and Gores: Orph., Minneapolis, Orph., Duluth, Jan. 4-9.
 REMPLE, B. and H.: Keith's, Louisville.
 REX Comedy Circus: Hudson, Union Hill, N. J.
 REYNOLDS and Donagan: Palace, N.Y.C.
 RICE, Sally and Scott: Keith's, Phila., 28-Jan. 2.
 RICHARD and Kyle: Bijou, Savannah, 24-26.
 RIGOLETTO Brothers: Polk's, Scranton.
 RING, Mitchell: Keith's, Wash., Maryland, Balto., 28-Jan. 2.
 RITCHIE and McCurdy: Bijou, Savannah, 21-23.
 RITCHIE, Harry and Rabe: Atlanta, 24-26.
 RITCHIE, Lorie: Colonial, Norfolk, 24-26.
 ROBBINS: Keith's, Wash., Keith's, Phila., 28-Jan. 2.
 ROBERTA and Vera: Royal, N.Y.C., 28-Jan. 2.
 ROCHSTER, Claire: Grand, Syracuse, Hipp., Cleveland, 28-Jan. 2.
 RICHIE'S Monks: Palace, N.Y.C., Maryland, Balto., 28-Jan. 2.
 RICHIE, Harry and Rabe: Jan. 2, Orph., Montreal, 4-9.
 RICHIE, Will: Hipp., Cleveland.
 RICHIEY and Bent: Orph., Memphis.

ROSS, Eddie: Keith's, Phila., Alhambra, N.Y.C., 28-Jan. 2.
 ROUGET, Albert and Partner: Bijou, Savannah, 21-23.
 ROY, Charlotte: 24-26.
 ROY, Jacksonville, 28-Jan. 2.
 ROY, Tampa, 4-9.
 ROY, Al and Sister: Orph., Salt Lake City, 27-Jan. 2.
 ROY, Ruth: Victoria, N.Y.C., Keith's, Louisville, Jan. 4-9.
 ROY, and Romella: Orph., Jacksonville, Orph., Tampa, 28-Jan. 2.
 RUGGER, Elia: Orph., Seattle, Jan. 4-9.
 RYAN and Lee: Keith's, Boston, Colonial, N.Y.C., 28-Jan. 2.
 RYAN, B'lyn., 4-9.
 RYAN and Tierney: Columbia, St. Louis.
 "SACRIFICE": The: Victoria, N.Y.C., 28-Jan. 2.
 SAILORS: Chgo., Bushwick, B'lyn., and Orph., B'lyn., Polk's, Scranton, 28-Jan. 2.
 SALON Singers: Keith's, Wash., 28-Jan. 2.
 SALON, Victoria, N.Y.C., 4-9.
 SALVAGGIO: Columbia, St. Louis.
 SAMAYO: Orph., Montreal, Dominion, Ottawa, 28-Jan. 2.
 SAMPSON, Grand Rapids, 4-9.
 SAMUEL, Ray: Orph., Kansas City, Omaha, 27-Jan. 1.
 SARCHO, Captain, Co.: Dominion, Ottawa.
 SCENES from Grand Opera: Alhambra, N.Y.C., 28-Jan. 2.
 SCHAFFER, Sylvester: Keith's, Toledo, Keith's, Columbus, 28-Jan. 2.
 "SCHOOL Playgroup": Temple, Detroit, Orph., Birmingham, 28-Jan. 2.
 SCHOOLEY and Dickinson: Temple, Rochester, 28-Jan. 2.
 SCHWARTZ Brothers: Orph., Duluth.
 SEBASTIAN and Bentley: Orph., Frisco, Orph., Oakland, 27-Jan. 2.
 SEELY, Blossom: Maj., Milwaukee, Temple, Detroit, Jan. 4-9.
 SEMON, Charles: Orph., Seattle, Orph., Portland, 27-Jan. 2.
 SEYMOUR and Dupree: Columbia, Grand Rapids.
 SHANNON and Annis: Keith's, Wash., Keith's, Phila., 28-Jan. 2.
 SHARROCK, The: Orph., New Orleans.
 SHAW, Lillian: Palace, Chgo.
 SHONE, Hermine, Co.: Orph., Omaha, Orph., Salt Lake City, 27-Jan. 2.
 SKATERS, Bijou: Bushwick, B'lyn.
 SKATING Bear: Victoria, Charleston, Jan. 4-9.
 SLEMON, Fredrika: Orph., Sioux City, Orph., Minneapolis, 27-Jan. 2.
 SMITH, Irene and Bobby: Garrick, Wilmington, 28-Jan. 2.
 SNOWDEN, Eliza, Co.: Orph., Los Angeles.
 SOCIETY Rude: Hudson, Union Hill, N. J., 28-Jan. 2.
 SOLT, Duo: Orph., St. Paul, Soretti and Antoinette: Orph., Birmingham, Forsythe, Atlanta, 28-Jan. 2.
 SORMAN, Fred: Palace, Chgo.
 SPIGA'S Band: Bijou, Savannah, 21-23.
 SPIGA, Jacksonville, 28-Jan. 2.
 SPIGAL and Jones: Forsythe, Atlanta, Orph., Birmingham, 28-Jan. 2.
 SPIGAL, Lyric, Richmond, 4-9.
 SPILLER, Six American: Hipp., Cleveland, Keith's, Toledo, 28-Jan. 2.
 SPINKIE Quintette: Orph., Sacramento, 28-Jan. 2.
 SPINKIE, Brothers and Mack: She's, Buffalo, Jan. 4-9.
 "SQUARING Accounts": Maryland, Balto.
 STANLEY, Alice: Orph., New Orleans.
 STANLEY, Stan: Trio: Orph., Minneapolis.
 STEVEN, Edwin, Co.: Orph., Omaha, Orph., St. Paul, 27-Jan. 1.
 STEWART and Donohue: Temple, Detroit, Temple, Rochester, 28-Jan. 2.
 STEWART and Koeley: Prospect, B'lyn.
 STICKNEY'S Circus: Lyric, Richmond, 21-23.
 SULLY's Cabaret: Barter Shop: Victoria, N.Y.C.
 SUNDBERG and Rance: Keith's, Phila., Jan. 4-9.
 SURAT, Vienna, Co.: Orph., New Orleans.
 SUNI Sisters: Victoria, N.Y.C.
 SWOR and Mack: Orph., Salt Lake City, Orph., Denver, 27-Jan. 1.
 TANCHAY, Eva: Alhambra, N.Y.C., Jan. 4-9.
 TANKER, Ann: Orph., Salt Lake City, Orph., Denver, 27-Jan. 1.
 TAYLOR, Eva, Co.: Columbia, Grand Rapids, 28-Jan. 2.
 TEDDY, Alice: Keith's, Wash., Keith's, Boston, 4-9.
 "TELEPHONE Tangle": Bushwick, B'lyn., Prospect, B'lyn., 28-Jan. 2.
 TERRY, Frank: Royal, N.Y.C.
 THOMPSON, Charles: Polk's, New Haven, 28-Jan. 2.
 TIER, Harry and Rabe: 4-9.
 TIER, Milwaukee: Keith's, Phila., Jan. 4-9.
 TIMBER, Herman: Keith's, Phila., Keith's, Indianapolis, 28-Jan. 2.

TONEY and Norman: Hipp., Cleveland, Keith's, Phila., 28-Jan. 2.
 TOYE, Dorothy: Victory, Stockton, 22-23.
 TOYE, Yosemia, San Jose, 24-25.
 TOYO Troupe: Keith's, Phila., 28-Jan. 2.
 TRAYNOR, Val: Grand, Syracuse, 28-Jan. 2.
 TRANSATLANTIC Trio: Orph., Birmingham, 28-Jan. 2.
 TRAVILLA Brothers: Orph., Los Angeles.
 TRIVITT, Military Dogs: Keith's, Louisville, Keith's, Indianapolis, 28-Jan. 2.
 TRIX, Helen: Dominion, Ottawa, Victoria, N.Y.C., 28-Jan. 2.
 TROVATO, Orph., Los Angeles, 20-Jan. 2.
 TRUDA, Harry: Orph., St. Louis.
 TURBULLY: Maryland, Balto., 28-Jan. 2.
 TWISTO: Grand, Syracuse, 28-Jan. 2.
 TYPES, Three: Orph., Lincoln, Union Hill, N. J., 28-Jan. 2.
 VAN, Charles and Fannie: Keith's, Indianapolis, Keith's, Louisville, 28-Jan. 2.
 VADIE, Marjorie, Mils., Co.: Orph., Winthrop.
 VALERA, Rose, Sextette: Bushwick, B'lyn., 28-Jan. 2.
 VALL, Muriel and Arthur: Family, Detroit.
 VAN, Charles and Fannie: Dominion, Ottawa, Victoria, N.Y.C., 28-Jan. 2.
 VAN and Schenck: Keith's, Boston.
 VAN BERGEN, Martin: Orph., Lincoln, Orph., Omaha, 27-Jan. 1.
 VAN, Billy B., Co.: Orph., Frisco, 20-Jan. 2.
 VANDINOFF and Louis: Keith's, Indianapolis, Keith's, Louisville, 28-Jan. 2.
 VAN HOVEN: Polk's, Scranton, Colonial, Erie, Pa., 28-Jan. 2.
 VENETIAN Four: Polk's, Scranton.
 VERBANS, The: Polk's, Hartford.
 VINTON, Ed. and Buster: Orph., Birmingham, 28-Jan. 2.
 VIOLINSKY: Orph., Portland, 28-Jan. 2.
 VOLUNTEERS, The: Temple, Rochester, Grand, Syracuse, 28-Jan. 2.
 VON TILSE and Nord: Bushwick, B'lyn.
 WADE, John P., and Co.: Hudson, Union Hill, N. J., Orph., Birmingham, Jan. 4-9.
 WALDEMAR Young and Jacobs: Orph., Memphis.
 WALLENSTEIN and Freebey: Orph., Portland, 27-Jan. 2.
 WARD, George: Forsythe, Atlanta, Jan. 4-9.
 WARD and Cullen: Orph., Denver.
 WARNER, Genevieve: Yosemite, San Jose, 24-25.
 WATSON, Billy, Co.: Hudson, Union Hill, N. J.
 WEBB and Burns: Grand, Syracuse.
 WESTON and Claire: Orph., Minneapolis, 27-Jan. 1.
 WESTON and Leon: Orph., Memphis, Orph., Birmingham, Jan. 4-9.
 WESTON, Wallace, Co.: Columbia, Grand Rapids, 28-Jan. 2.
 WESTON, Willie: Hipp., Cleveland, Columbia, Grand Rapids, 28-Jan. 2.
 WHITE and Jason: Orph., Lincoln, Orph., Kansas City, 27-Jan. 1.
 WHITING and Burt: Colonial, N.Y.C., Keith's, Phila., 28-Jan. 2.
 WHITMAN, Frank: Proctor's, Rochester, N. Y., 21-23.
 WHITMAN, Troy, 24-26.
 WHITMAN, Mr. and Mrs. G.: Temple, Detroit, Temple, Rochester, 28-Jan. 2.
 WILDER, Marshall: P., Crystal, Milwaukee, Unique, Minneapolis, 28-Jan. 2.
 WILSON, Nat M.: Grand, Syracuse, Hipp., Cleveland, 28-Jan. 2.
 WILSON, Doris: Colonial, Norfolk, 21-23.
 WILSON, Grace: Keith's, Toledo, 28-Jan. 2.
 WILSON, Jack and Bette: Palace, N.Y.C., Bushwick, B'lyn., 28-Jan. 2.
 WILSON, Frank: Orph., Memphis.
 WOOD, Britt: She's, Toronto, Temple, Detroit, 28-Jan. 2.
 WOOD, George: Woe: Bushwick, B'lyn., Jan. 4-9.
 WOODS and Woods Trio: Keith's, Phila.
 YORKE'S, Max, Dogs: Keith's, Phila.
 YVETTE: She's, Toronto.
 ZARFEL, Leo: Trio: Orph., Portland.
 ZERTHO'S Dogs: Orph., Duluth.
 ZUROGA, Manuel: Keith's, Phila., 4-9.

ALICE LLOYD

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THE MAGLEYS

SPECIALTY DANCERS

In an Original Dance Review

MOTION PICTURES

ROBERT E. WELSH—Editor

THE MIRROR Motion Picture Department Established May 30, 1908

COMMENT AND SUGGESTION

CHRISTMAS CHEER

"CHEER UP," says the Optimist. "Christmas is here and you have every reason to be cheerful. The quality of pictures has increased by leaps and bounds in the past year. The open market is here, exhibitors have a voice in the selection of their programmes, and the producer of good pictures has an even chance in disposing of them. Prices of admission are tending upward."

"Rot," snaps the Pessimist. "Why be cheerful? The increased cost of features is making it impossible to show a profit even when we pack the theaters. A war tax is helping to lighten our pocketbooks. In many places we are being mulcted for censorship fees, and we are not satisfying our patrons because the pictures are cut and slashed to death. Pictures may be better, but we made a darned sight more money in the old days, whether we were manufacturers, exhibitors, or exchangemen."

So there you are. Christmas of the year 1914 finds film men with reason for mingled cheer and complaint. From manufacturers and distributors to exhibitors the business is in a condition of reorganization. Manufacturers are seeking new methods of marketing, saying that the old methods fail to bring sufficient return for the increased cost of production. But at the same mo-

ment exhibitors are found who complain that if admission prices are increased they will lose the bulk of their present patronage. Reorganization is the word, and in that word there is reason for cheer. Out of the present period time will work a new scheme adapted to changing conditions. Programmes now tottering will be braced up or they will fall by the wayside, leaving solid organizations, founded on quality of pictures and business methods. Admission prices will advance where the increase is deserved, and the old scale will remain where five-cent pictures are being shown. Censorship will kill itself by its own folly. The money will come to exhibitors who combine the ability of business men with the instinct of showmen, the day is past when it will fill the coffers of incompetents. Likewise it will come to the manufacturers who show more business sense and originality, and loss of the qualities of flamboyant circus recklessness, and sheep-like following of "the other fellow." So cheer up. All in all, film men are making money while the stage is losing, screen art is advancing, while the stage is standing still. If the outlook for the stage is promising, which it is, the future for film men can breed naught but optimists.

NEXT YEAR

We are going to redouble our efforts during the coming year to make THE MIRROR's Motion Picture Department more and more suited to your needs. Sincere reviews, reliable news, and interviews with the men whose ideas are really worth repeating shall continue to be yours. But we wish to strive for even better things, and make THE MIRROR more than ever your paper. Will you help us? You can—by letting us hear from you frequently, telling us your likes and dislikes, telling how you want us to run your paper. We always like to receive the bouquets, they are encouraging. But an occasional brickbat, that gives a sincere suggestion for improvement is every bit as welcome. So come ahead. Write us a line to-day.

ANYONE who reads all the trade papers should now be fully qualified for a week in vaudeville as a tumbler if he somersaulted with each story he read concerning "Little MARY" PICKFORD. The carefully worded corrections that will follow will leave the same reader still more befuddled in the maze of artful "passing the buck." The fact remains that "Little MARY" is still under the Famous Players banner and will continue to be. We could have given our readers the same half-baked, unconfirmed news, but we want you to continue to be assured that—we are now quoting from a recently received letter—"you usually see it in THE MIRROR first, and when you do see it there it's true."

SOME picture publicity men without the word "masterpiece" would be like a dumb man with his hands tied behind his back.

DETERMINED to be original at any cost, here's our last line:
MERRY CHRISTMAS!



DOROTHY BERNHARDT

A Recent Addition to the Lubin Forces.

PRESENT NEEDS OF PHOTOPLAYS

BY THOMAS H. INCE

Director-General of the New York Motion Picture Co.

Not long ago I had the pleasure of being escorted through the inner recesses of an art studio, whose instructor chanced to be a man of considerable repute in his profession. At an easel in a corner of the room stood a young student who, I was told, had just begun to polish the rough edges from his talent. He was gloating over the product of his brush—a landscape painting which, apparently, he believed he had completed. With a twinkle of victory in his eye, he surveyed the canvas critically. Then, satisfied that his work bore no imperfections, he summoned the instructor and invited an inspection. It took but a moment for the master to see its existing faults. But it required all of an hour to prescribe the remedial process.

"He's only an enthusiastic youngster," the instructor declared to me as we walked away, "and he needs only to be reminded that his ability is not yet developed to the fullest extent, before realizing that there is ample room for improvement in his work. He has done some good paintings—in fact he is the talk of the student circles—but he is inclined to imagine, in his enthusiasm, that further instruction and its attendant improvement are unnecessary."

An analogous situation—only on a larger scale—prevails in the motion picture industry. That was my conclusion after some reflection on the incident I had witnessed. All too many producers—perhaps I should say producing companies—are laboring under the very erroneous impression that motography has advanced to a standard of excellence that cannot be surpassed. They are as the "enthusiastic youngster" who had to be told that his work was not a Rembrandt. The public is as the instructor who did the reminding. And the most accurate, unerring barometer in the world for gauging public opinion is to be found in the box-office receipts.

The trouble lies in the fact that certain producing companies have not the artistic acumen to appreciate that there dwells with them the power to help make a great industry greater. The sooner they awake to this realization; the sooner they emerge from their shell of enthusiasm; the sooner they strive to inject into their productions the requisites conducive to perfection—then just that sooner will they be justified in their belief that the motion picture has attained its zenith.

Paramount among the needs of the photoplay to-day—and I speak from an exhaustive study of conditions—is combination—the union, as it were, of the

essential characteristics of a superior film-play—good story, good actors and good scenery.

Now and then we see a picture which lacks all three qualities. More frequently—in fact, all too often—we see a picture which lacks one or two. What we seldom see—at least so seldom that it merits and receives particular attention—is a picture possessing those fundamental factors—a combination.

It is impossible to say which of the three is most important. The story may be remarkably good, but if it is not interpreted by good actors—real actors, I mean, with inherent ability—and aided by good scenery, it will fall a failure in, I daresay, nine cases out of ten. The actors may be renowned for their skill, but if the story lacks what is commonly known as "the punch," and the scenery is merely mediocre, the production will go to an ignominious death. The scenery may be superb (and that seems to be the most widely-used adjective for the purpose), yet with ordinary actors in the foreground and an uneventful story narrated in it, a critical—intellectually critical—public is going to place the stamp of disapproval on the production as a whole. Each, therefore, is as supremely important in the success of a production as either of the other two.

Railery from a dissatisfied public is the unwelcome reward thrown at the unconscientious producer. Poignant thrusts from the powerful pens of the recognized critics accompany the donation.

(Continued on page 30.)

N. Y. M. P. CO. HAS BIG PLANS FOR COMING YEAR

A Score of Famous Stars, Additional Keystones, and Features Marketed in New Way, Among the Promises

Keep your eye on the New York Motion Picture Company during the coming year. Ad Kessel has been sitting quietly on a rear seat thinking deeply for six months. For the past two weeks he has had a corps of lawyers busy drawing up contracts for stars and directors, and within a short while he will make announcements which he has every reason to expect will startle you. This Mission last week succeeded in securing an exclusive interview, giving an outline of the New York Company's plans, but there are points about which you can't be too curious, for a name or two allowed to slip out at the wrong moment may easily upset the best-laid plans.

This much can be stated definitely: Two more Keystone companies are being formed now, each to feature a comedian of recognized ability. Broncho, Kay-Bee, and Domino brands are to come into the limelight even more strongly than ever, with a big star at the head of each company, and each to specialize on an individual type of production. One four-reel feature will be produced every two weeks for the Mutual programme, which will soon announce the release of two four-reel features every week. A series of costly features of greater length will be produced and placed on the market by a selling scheme entirely new to the film world. For all these productions a score of noted stars of both the stage and screen, and prominent screen directors are being signed up, who will work at the newly purchased Willat studios in Fort Lee and the present California plant.

"I wish I could tell you the name of the stars and directors we are going to have," says Mr. Kessel. "The lawyers are arguing right now over crossing their 'ts' and dotting their 'ts' and a complete announcement will probably be made at any time. We have leading women, leading men, feature directors, but a word just now before the contracts are finally signed could easily spill the beans. I can say that for the Keystone comedies we have secured Billy Walsh and Harry Ward, two comedians from the burlesque ranks, who will prove as big surprises on the screen as the Keystone comedians we have given you in the past. These two comedians will be placed at the head of new companies, so that we will have three separate Keystone companies at work. That's quite a story in itself, isn't it?"

"Production of the four-reel features for the Mutual programme will be made at our studios in Fort Lee and on the Coast. Early in January, Mr. Baumann and I will go to California to start the ball rolling. While there we will also reorganize the plan of producing Broncho, Kay-Bee, and Domino pictures. Instead of interchanging players between these brands so that they have no individuality, a big star will be featured in each of these brands; they will have their own companies, and there will be stiff competition between them for the supremacy."

"Then in our big features we will have surprises in bunches to spring. In the first place each will feature a stage or screen star whose name will in itself be a magnet, George Beban in 'The Sign of the Rose,' for example. The same effort to secure the right man will be devoted to the selection of directors, and we have a name or two that will surprise you when we are able to make them public. To have variety these pictures will also be produced in the East and the West, and the directors are going to work their heads off to beat each other. But the biggest surprise of all is going

to come in the way we put these big features on the market. We are going to spend too much money on them to hope to get a profitable return by releasing on any of the programmes, it can't be done. So for six months I have been revolving and perfecting a new method of placing films on the market. I have listened to all the other fellows with their big plans, I have watched them in practise. Ten thousand dollars and a corps of men have been employed in scouring the country, finding out just what the exhibitors want, and looking for weak links in our new plan. Something like State rights, you say? Maybe, but just wait until it is announced. Then they'll all say, 'Why, isn't that simple! Why didn't we try that before.' It's so simple some may laugh. But I have been in this business since it was in its swaddling clothes and I am willing to take my chances of failing this time. If we succeed you'll see everybody scrambling to follow us."

LORIMER'S NEW FIRM

Bishop, Peppers and Lorimer to Import and Export Pictures

Alec Lorimer, former Gaumont publicity man and later with the Box Office Attraction Company, has organized a new company of which he is president. The firm name is Bishop, Peppers and Lorimer, and it will act as agents for Bishop, Peppers, Ltd., of London. The company will place on the market many of the best European films and will supply Bishop Peppers with American productions.

With Mr. Peppers, Mr. Lorimer has also organized the National Movement Motion Picture Company, Inc., which will handle several big features, the first of which will be "The Making of a Scout," produced by the Weddepick Company, under the auspices of the Boy Scout Headquarters.

In the National Movement Corporation Mr. Lorimer has the support of William C. Hill in addition to that of Mr. Peppers. Mr. Hill is the organizer of the Pyrene Fire Extinguisher Company and is a newcomer to the amusement field.

OFF TO THE COAST

Biograph's Entire Producing Force Leaves for Sunny Clime Dec. 30

Over one hundred and twenty-five persons will be in the Biograph party that will journey to the Pacific Coast, leaving New York on Dec. 30. The entire producing force of the Bronx studios will make the trip on the special train, which will include six Pullmans, a club car, a dining car, and four seventy-five-foot baggage cars.

The trip is probably the greatest ever undertaken by a film company. The producing force will work up till the night of departure, getting ahead on releases and on the cross-country trip the editorial workers will spend all the time getting manuscripts in shape to begin at once when installed in the Coast studio. During the Winter and Spring the Bronx studios will be entirely overhauled.

SAWYER CHANGES NAME

The name of A. H. Sawyer's company has been changed from Sawyer, Inc., to the Sawyer Film Corporation.



HON VOYAGE DINNER TO LOUIS GARNIER.

THANHOUSER RETURNING?

Edwin Thanhouse, Founder of Company Bearing His Name, Looking for Studio Site

Edwin Thanhouse's period of absence from the picture game, following his sale of control of the Thanhouse Corporation to the late Charles J. Hite and associates, is apparently nearing its end. The founder of the Thanhouse Corporation, who was a leader in the ranks of the Independents until his retirement two years ago, is now looking around for a studio and factory site, and from all indications, will probably settle down near his old stamping ground, New Rochelle.

Mr. Thanhouse returned from Europe at the outbreak of war, but no intimation was given then of his intention to return to the game. On last Thursday he is said to have had a conference with Mayor Fiske, of Mount Vernon, over the possibilities of finding a suitable site in that city. That the plans have been maturing for some time is evident from the fact that propositions have been made to Mr. Thanhouse to locate in Pelham, Eastchester, and Tuckahoe.

TO FILM "BELLA DONNA"

Pauline Frederick, in a screen adaptation of "Bella Donna," is one of the promises of the Famous Players Film Company for the near future. The rights to J. B. Fagan's dramatization of the Robert Hitchcock novel, were recently secured and Pauline Frederick will shortly be sent to Florida at the head of a strong company to secure the exterior scenes. The production will be under the direction of Edwin S. Porter and Hugh Ford.

EASTMAN NON-FLAM?

Kodak Company Gets License to Manufacture Non-Inflammable Film

The Eastman Kodak Company has purchased from the Chemical Products Company a license, under the latter's patents, to use cellulose acetate for photographic purposes, including the manufacture of non-inflammable motion picture film. The possibility thus arises of the Rochester concern entering more strongly than ever upon the manufacture of non-inflammable film, in which Pathe is now almost alone.

With the use of non-inflammable film compulsory now in most parts of Europe, and fostered in others by higher license fees in those theaters that use inflammable film, many film men are of the opinion that the non-inflammable film will in time be used universally. As the Eastman Company is at present supplying the greater percentage of motion picture film, its purchase of the non-flam license bears unusual significance.

EDWARD ABELES IN LASKY FILM

Edward Abeles has been re-engaged by the Jesse L. Lasky Feature Play Company to star in "After Five," which is announced for release Jan. 28. "After Five" is by William C. and Cecil B. De Mille, and work on the film began last week.

UNIVERSAL SCENARIO WANTS

From Anthony P. Kelley, Universal's new scenario editor, we hear that "Universal wants no scenarios at present unless they are from recognized scenario writers." Mr. Kelley is up to his shoulders in reorganizing the department.

MARY PICKFORD REMAINS

Issues Authoritative Statement That She Will Continue with Famous Players—Praises That Firm

Mary Pickford has definitely squelched the rumors that she was to make a change and appear in feature productions of companies other than Famous Players in the future. Rumors that "Little Mary" was to appear under another banner have been current in screen circles since her present contract with the Famous Players ended recently. It is known that several companies made overtures to the famous screen star, and the New York Motion Picture Corporation made a strenuous effort to secure her services. Practically all of the trade papers, The Mission excepted, made definite announcement that Miss Pickford had been secured by another company. Her authoritative announcement that she would remain in Famous Players' productions is taken to indicate that a new contract has been closed with that company. If so, "Little Mary's" income is probably a record one, for the outside offers are known to have mounted as high as \$3,000 a week.

Following is Miss Pickford's statement: "I am very thankful for the numerous and flattering offers recently extended to me, but I sincerely believe that I cannot conscientiously consider any other course than to remain with the Famous Players Film Company. The high artistic standard of this company and its constant efforts to elevate and dignify the motion picture, place it in a unique position. I am certain that my continued association with this company will provide greater opportunities for distinctive film creations than could be offered by any other factor in the film

world. I owe the public who have so splendidly supported and encouraged me throughout my entire career, careful consideration of this important point, and I feel that in extending my affiliation with the Famous Players I can best repay, in some small measure, the thoughtful regard that the public has so often demonstrated for the best element of film offerings.

"I am grateful to Messrs. Adolph Zukor, Daniel Frohman, and Edwin S. Porter, officers of the Famous Players Film Company, for all they have done for me toward the best selection and presentation of my plays."

Mary Pickford began her connection with the Famous Players' Film Company two years ago, shortly after the inception of this concern. Previous to this, she had been selected by David Belasco to create the role of Juliet, the blind little heroine of his famous production, "A Good Little Devil." When the Famous Players' Film Company arranged with David Belasco to reproduce "A Good Little Devil" in motion pictures with the entire original cast, "Little Mary" found herself in the unique position of a famous film star leaving the screen to attain a great stage triumph, and returning to motion pictures in the role which won her this new distinction. After the completion of the film version of "A Good Little Devil," Mary Pickford was induced by the Famous Players to remain with them, in whose productions she has appeared uninterruptedly throughout this entire period.



MARGUERITE CLARK AND HAROLD LOCKWOOD.
In a Scene from Famous Players' Production, "The Crucible."

HAVE YOU ENTERED YET?

Only a Short Time Left to Get in "The Mirror"-Edison Contest—Your Clever Idea May Be Worth \$50



EDWARD O'CONNOR.

EDDIE O'CONNOR LEAVES EDISON

Edward O'Connor, for five years a prominent member of the Edison Stock, and among the best known comedians on the screen, last week severed his connection with the Edison organization. Mr. O'Connor has no plans to announce for the future yet, but states that he is open to consider offers. Rumor has it that there is a possibility of a well-known producer presenting Mr. O'Connor in a series written especially around his fun making abilities. Among the notables with whom Edward O'Connor has appeared in his stage career are McKee Harkin, Sidney Drew, Kathryn Kidder, Andrew Mack, and the Rogers Brothers. Mr. O'Connor has been seen on the stage in every possible variety of part, from Shakespeare to vaudeville. Among the pieces in which he has played prominent roles are "Mile. Fin," "Sporting Life," "A Legal Wreck," "Two Old Cronies," "Tom Moore," "The Rogers Brothers in Ireland," and "Fifty Miles from Boston." "If there is a laugh in any story," said a recent edition of the Edison Kinetograph, "O'Connor can bring it out."

ROY E. AITKEN RETURNS

Head of Western Import Company Optimistic Over Conditions in England

Roy E. Aitken, managing director of the Western Import Company, is at present in New York, having returned last week on the steamer *Leopold*. Concerning film conditions in England, Mr. Aitken was very optimistic. "Strange to say," he declares, "the film business has not suffered by the war, but is really bigger than it was before. The theatrical business is practically dead, social life is at a standstill, but the motion picture shows go right on. We are disposing of about 15,000 feet a week. The Paris houses have just opened and Berlin is open, but we cannot get any films to them. "No films are imported from the Continent to England and none to America. This should work direct advantage to the American manufacturer, and if the war continues should also create a new market for American film in South America, which has been supplied largely by European manufacturers. In England, however, this advantage to American manufacturers is being somewhat offset by the fact that fully one-third of the programmes are war pictures. Comedies, however, are in great demand, as they supply the needed laughs to overcome the horrors of war."

NEW BEAUTY STARS SEEN

Joseph Harris and Virginia Kirtley, the new beauty stars, are featured in a one-reel allegorical story booked for release Jan. 12. The excellent support includes Webster Campbell. "The Black Ghost Bandit," another forthcoming American release, is a typical one-reel Western, featuring Jack Richardson as the bandit, Vivian Rich as his daughter, and Harry Von Meter as the sheriff. Louise Lester and Heaves Mason are also in the cast. This picture was produced under the direction of Thomas Ricketta, who is now working on a two-reeler, "Refining Fires." "Restitution," another two-reel American, produced by Henry Otto, is scheduled for release Jan. 11.

GASNIER GOES TO ITALY

Louis Gasnier, chief director of the Pathe studios in Jersey City, sailed for Italy on the *Patris* last Saturday. Mr. Gasnier is to be at the Pathe Italian studios for several months in order to give them the benefit of his long experience in making pictures.

UNIVERSAL'S FESTIVAL

The employees of the Universal Company will hold their second annual ball and Yuletide festival at Palm Garden, Fifty-eighth Street, between Lexington and Third Avenues, on Saturday evening, Dec. 26.

"Last call for—THE Edison-Mission Artistic Ending Contest." Well, it's almost that, for the contest closes at noon on January 9—when!—you'll have to hurry up if you want to get in the scramble for that hundred dollars in prizes, and if you would like to see your name flashed on the screens in thousands of theaters all over the world when the photoplay production is completed by Edison.

Originality of thought will win the prizes, ideas are wanted, not technique. You haven't much work to do. You don't have to write an entire photoplay, nor even half. Mark Swan has done two-thirds of the work for you. You have often complained of the hackneyed similarity of photoplay endings, well, Mark Swan has left his scenario unfinished. Here's your chance to show that you have the ideas that are so badly needed. Read Mark Swan's scenario, get your gray matter working, and you may uncover just the original, probable ending that no one else has thought of. It won't take you but a few minutes to write the scenario for three hundred feet of film and the prize and publicity await you. For the mere writing of a photoplay title ten dollars awaits the most original idea, which will probably mean compensation at the rate of at least two dollars a word. Get busy. You haven't much time to lose, and when it is all over you will have only yourself to blame if you think you had a better idea than the winner. A synopsis of Mark Swan's story is printed below. If you missed the November 18 issue of THE MIRROR containing the complete detailed scenario, you can get it by sending ten cents, the usual price of current numbers, to THE MIRROR office. A final word: Read the rules carefully before you send your manuscript in. Here is Mark Swan's synopsis of his story:

Kenneth Turner and Ralph Cameron study art in Paris at the same time in the studio of Monsieur Raphael. Turner is not only a hard worker, but has talent akin to genius; while Cameron is very slightly gifted and is not industrious. However, he greatly envies his more fortunate comrade; and when Turner wins warm praise, while Cameron's work is slighted, it arouses a bitter envy in his heart, which grows later to hatred and an enmity that lasts through their lives.

Kenneth Turner finishes his studies and achieves considerable success as a portrait painter in London. He meets Lady Sylvia, daughter of the Earl and Countess of Hawkesley, and is fascinated by her marvelous beauty. Her parents commission him to paint her portrait, and, during the sittings, the two fall in love. When the portrait is completed, Turner confesses his passion and learns that his love is returned.

Nana, a model, used by Turner, unknown to him, is infatuated with him; and his love for Lady Sylvia is gall and wormwood to her. She leaves his studio never to return, and happens to be employed by Ralph Cameron.

The course of true love does not run smoothly for Kenneth and Lady Sylvia, for the earl and countess oppose and forbid their daughter's marriage to a man they consider beneath them. The earl refuses to accept Sylvia's portrait. Sylvia therefore obtains from Kenneth a solemn promise that he will keep the portrait as a pledge of their love, and that he will neither sell it nor exhibit it publicly.

Meanwhile Ralph Cameron, moved by envious malice, and Nana, urged by disappointed passion, conspire against the happiness of Kenneth and Lady Sylvia, and she is made to believe that he has deceived her.

Stung by the discovery, she returns his ring and refuses to even see or speak to him again. Thereupon Kenneth, unable to understand why he has been jilted, breaks his promise and puts the portrait on exhibition at the Royal Academy, where it scores a tremendous success.

It is, however, exposed to unexpected dangers. Heese and Pimm, men known to the police as expert thieves, have their attention attracted by it. Nana and Cameron see the work of the man they hate achieving success. The earl and the countess object strongly to the exhibition, as it keeps alive gossip of the clandestine love affair; while Lady Sylvia, even though she has broken her troth to Kenneth, regrets keenly the fact that he has broken his pledge to her.

One night the picture is taken. The next morning the loss is discovered.

Who Stole the Portrait?

RULES OF THE CONTEST

1st: Contest is open to every reader of THE MIRROR. It is not necessary to be a subscriber. 2nd: One completion of photoplay only can be sent in by each contestant, and must be typewritten. Nothing but the scene or scenes deemed necessary to complete the scenario are to be submitted.

3rd: As many titles may be submitted as each contestant desires. They must be typewritten on separate sheets from other MSS.

4th: The completed photoplay is to be one reel 1,000 feet in length. Your submitted completion must be long enough to play five minutes and occupy 300 feet of film.

5th: Manuscripts must be typewritten on one side of the paper only and must be addressed to:

EDITOR, PHOTO-PLAYWRIGHT CONTEST, DRAMATIC MIRROR, 1493 Broadway, New York.

6th: No name must appear on manuscripts. Place your name and address—plainly written—on a card in a sealed envelope and inclose with your manuscript. Write at the top of the first page of all manuscripts, also on the sealed envelope, any key word which will identify the envelope with the manuscript.

7th: Keep duplicate of your submitted manuscript, as no manuscript will be returned.

8th: The contest closes at noon of Jan. 9, 1915, and no manuscripts received after that hour and date will be considered.

9th: We cannot undertake to enter into any correspondence regarding the contest.

10th: Absolute observance of these rules by contestants is required. Those who do not do so will not have their manuscripts considered.

11th: No employee of THE NEW YORK DRAMATIC MIRROR or THE MIRROR, Inc., can compete for any of the prizes offered in this contest.

Six Prizes

\$50.00. For the best completion of the photoplay story (500 feet).

\$10.00. In four completion prizes of \$10 each, to second, third and fourth best completion of the photoplay story.

\$10.00. For the best title for the photoplay. Should more than one person submit the winning title, a prize of \$10 will be awarded to each.

It is possible for one contestant to win one of the prizes for the completion of the photoplay, also the prize for the best title.

Judging

The following points will be taken into consideration by judges in awarding the prizes for the photoplay finish:

Dramatic and logical finish;

Construction;

Originality;

Practicability (ending must not be over 300 feet in length, which will be played in five minutes).

Points taken into consideration by the judges in awarding the prize for the best photoplay title:

Originality;

Appropriateness;

Length.

Judges

Herbert G. Plimpton, Manager Negative Production, Thomas A. Edison, Inc.

Mark Swan, Playwright, Scenario Writer for Thomas A. Edison, Inc.

Robert H. Welsh, Editor Motion Picture Department, New York Dramatic Mirror.

William Lord Wright, Editor "Photo-play," "Hearst and Hearst" Department, New York Dramatic Mirror.

Decision of the judges will be made as soon after close of contest as practicable. The controversy with names and addresses will not be opened until the judges have made their decisions.

Thomas A. Edison, Inc., will produce and release the picture as soon after decision of the contest as practicable.

NEXT SMALLWOOD RELEASE

On Dec. 28 the Smallwood Film Corporation will release a comedy drama, entitled "Cupid Kicks a Goal," through the United Film Service, under the "Grandin brand." Ethel Grandin is featured. The company is specializing in comedy dramas. Ray C. Smallwood is directing Miss Grandin's work. The company's offering in the United programme will consist principally of good drama, with good comedy worked into the situations as against rough farce.

"OFFICER 666" WORKS CHRISTMAS

Christmas Day will not be a holiday for "Officer 666" for on that day the George Kleine offices will release the five-part comedy of that name. Bookings are said to be going fast for this first Kleine American made subject.

ARTHUR ROUSSEL DEAD

Former Pathe Vice-President, a Film Authority, Ill for Several Months

Arthur Roussel, former vice-president of Pathe Freres and a leading authority on all technical matters pertaining to film manufacture, died at his home in West New York, N. J., after a long illness. The funeral was held at his house on last Wednesday, many prominent men being present among them being Mr. Charles Pathe and Louis Gasnier of Pathe Freres.

Mr. Roussel was only thirty-four years old at the time of his death, but in experience in the film business he was equaled by few. Starting in with Pathe in France while only a boy he had seen the development of the motion picture from the very start. In 1910 he was sent to the United States and placed in charge of the Pathe factory at Bound Brook, N. J. After some eighteen months he was transferred to the studio in Jersey City, and about a year ago when the Biocette Film Company was formed was placed at the head of that business. Early this year when Mr. Roussel resigned his position as vice-president of the Pathe American Company, Mr. Roussel was honored with the office, holding it until his resignation this Fall because of illness.

Mr. Roussel was an expert photographer and knew film manufacture as do few men. His kindly, cheerful nature made him genuinely popular with all who came in contact with him. He leaves a widow and infant son.

COMPLETE "THE FIGHT"

George W. Lederer's Company Film Valley Play, a Last Season Success

The "George W. Lederer Stage Productions Company," a \$500,000 corporation, has completed its initial production, a film adaptation of Bayard Veiller's "The Fight," which was seen last season at the Hudson Theater. Margaret Wycherly, is seen on the screen in her original role. John E. Keeler, Katherine La Motta, "Tim" Cronin, Charles Strowbridge, Edna Ribbard, Emma Maswell, Albert Gray, Wilbur Hodson, Ernest Carr, and Harry Brand complete the cast.

The production for the screen was staged under the direction of George W. Lederer. It is in five parts and the adaptation is by Herbert Hall Winslow. Release will be made the first of the year and another feature will follow every month.

"THE MILLION" RELEASED SOON

For an auspicious ending of the old year, the Famous Players Film Company has chosen "The Million," which will be released Dec. 31. Edward Ahearn is seen in the leading role of this production, which is the first Henry W. Savage-Paterson release. Paul Kerr is included in the cast in the role which he created on the stage in both New York and London.

ARTHUR LESLIE SUES

Arthur Leslie, grandson of Frank Leslie, has brought suit in the New York courts to break the will of the late Mrs. Frank Leslie, who left her entire estate to the orphan cause. Mr. Leslie asserts that as a direct descendant of the founder of the Leslie fortune he is entitled to at least \$500,000. The best wishes of the entire film industry are with Mr. Leslie, who conducts the Motion Picture Newspaper Syndicate page.

JOLT FOR "STATE RIGHTS"

WASHINGTON (Special).—The business of selling "State rights" for the exhibition of a particular moving picture has received a severe jolt last week when the Supreme Court refused to review the decision of the Circuit Court of Appeals for the Second Circuit against the Universal Film Company, which sought to punish the proprietor of a theater breaking the State agreement. The Supreme Court held that it had no jurisdiction.



CARLYLE BLACKWELL AND WILLIAM D. TAYLOR.

In the Foreground of an African Setting at the Favorite Players' Los Angeles Studio.

WITH THE EXHIBITORS

Edward Connelly, formerly manager of Samuel's Opera House, Jamestown, N. Y., has opened a new picture house, the Majestic, on South Main Street.

The Empress, a new picture theater with a seating capacity of five hundred, will open at Taylorville, Ill., Christmas Day. It will be conducted by Ida Smith and H. N. Blacklock.

The F. and H. Amusement Company will erect a new motion picture theater, with a seating capacity of eight hundred and twenty, in Decatur, Ill. The new house will cost \$20,000, and will occupy the space now held by the Corner Theater and the Illinois Theater, both picture houses.

E. B. Leavitt, of Hammond, Ill., has opened a new picture theater in his city.

A motion picture theater, to cost about \$100,000, will soon be added to Baltimore's list. The Northern Amusement Company is going to erect the house on the south side

of North Avenue, near Charles Street. The seating capacity will be 1,800. The incorporators of the Northern Amusement Company are Henry W. Webb, Theophilus White, William H. Martin, W. P. Constable, and Winship Taylor. Interested in the company are a number of prominent Baltimoreans, among them being George R. Webb.

The Princess Theater, St. Louis, formerly a musical comedy and burlesque house, has gone over to motion pictures. Joseph Walsh will manage this house.

B. C. Maheu is manager of the new Lucier Theater, Lakewood, Cleveland. The Lucier seats 650, and cost \$30,000 to build.

Johnson Brothers are opening a new motion picture theater this week in Rockford, Ill.

Another new Baltimore motion picture house is the one to be built by Joseph Blechman at 221 North Eutaw Street.

LOUIS MANN ON SCREEN

Engaged by Lasky Company to Appear in "Elevating a Husband"

Samuel Goldfish announces that an arrangement has been entered into between Louis Mann and the Jesse L. Lasky Feature Play Company by which Mr. Mann will make his first appearance in moving pictures under the direction of Mr. Lasky. This contract calls for Mr. Mann to star in a screen version of "Elevating a Husband," the noted comedy success in which he appeared less than two years ago under the management of Webster and Luescher.

"Elevating a Husband" was written by Clara Lipman (Mrs. Louis Mann) and Samuel Shipman. The piece was first produced at the Liberty Theater, and scored such a success that it was later transferred to the Criterion Theater, where Mr. Mann and the production remained for the entire season. In "Elevating a Husband," Mr. Mann plays the role of the proprietor of a string of 5 and 10 cent stores, who marries a music teacher more educated than himself. The plot depends upon the attempts of Letty (the music teacher) to educate her husband and teach him the ways of the polite world.

VITAGRAPH'S NEW POLICY

In response to the many suggestions and requests of the exhibitors, the Vitagraph Company has decided to release the three-part Broadway Star Features in the regular programme on every alternate Tuesday and Saturday, thus giving exhibitors in different localities fair opportunity of booking one of these in their programmes.

The first release will be "Two Women" on Tuesday, Jan. 5. The second of these releases, "The Sage-Brush Girl," will be on Saturday, Jan. 10, and so on through each month. The second week of January, "The Evil Men Do" will be released on Tuesday, Jan. 13, and "Underneath the Paint" will be released on Saturday, Jan. 17, and so on through each month.

SUIT OVER FILM STORY

Edna Luby, author of "The Crucial Moment," a drama, has brought suit in the United States District Court for \$50,000 against the Eclair Film Company. Miss Luby alleges that a scene in one of the defendant's photoplays was taken from her play, though it was treated farcically on the screen instead of seriously, as in her work.



CECIL DE MILLE AND JESSE L. LASKY.
At the New Lasky Ranch in California.

WANT ANOTHER CENSOR

Missouri the Latest to Talk of a State Censorship of Motion Pictures

JEFFERSON CITY, Mo. (Special).—John T. Fitzpatrick, Commissioner of the Bureau of Labor Statistics, in his report to Governor Major, recommends the enactment of a law to establish a censorship of moving picture films in Missouri.

Senator Anderson Craig, of Nodaway County, introduced such a measure in the Forty-seventh General Assembly, but it was defeated.

MRS. FISKE NOT TO APPEAR

An error in the correspondence between the B. A. Rolfe Company and the Alco Film Corporation is blamed for the misstatement last week that Harrison Grey Fiske had entered into a producing combination with the B. A. Rolfe Company and that Mrs. Fiske would appear in a screen production of "The High Road." As a matter of fact, the truth is that Mr. Rolfe has merely purchased from Mr. Fiske the rights to "The High Road," and will produce it in pictures with a star other than Mrs. Fiske. Mr. Fiske has not entered the motion picture field, nor has he given the Rolfe Company the rights to any other of his plays beside "The High Road."

BOSWORTH, INC., MOVES

In order to be in the heart of the film district, the New York headquarters of Bosworth, Inc., have been moved uptown and a suite of offices taken over on the eighteenth floor of the Candler Building, at 220 West Forty-second Street. Carl H. Pierce, Bosworth's special representative, has just finished a tour of the Bosworth exchanges. He will make out-of-town tours from time to time to look after Bosworth interests and boost the game generally. During the absence of Mr. Pierce the New York headquarters were under the management of Julian M. Solomon, Jr.

DANIEL FROHMAN A SCREENER

Daniel Frohman was elected a member of the Screen Club last week at the meeting of the Board of Governors. Over one hundred and fifty screeners were present at the first beefsteak dinner of the club. Joe Farnham acted as toastmaster in his usual clever style. Another affair of the kind will be held in the near future when Billy Quirk will be relied on to keep things moving.

ORRIN JOHNSON.

To Be Presented in B. A. Rolfe's "Satan Sanderson."

WORK ON FROHMAN FILM

Gustav Frohman Production Well Under Way, with George Irving, Jr., at Helm

Work is well advanced on the first big feature of the Frohman Amusement Corporation, "The Fairy and the Wolf," which will be produced in five parts under the direction of George H. Irving, Jr. Gustav Frohman, head of the corporation, is enthusiastic over the production and the work being done by Mr. Irving.

"All past experience is set at naught in the screen drama," said Mr. Frohman. "The moving picture play is a mosaic of an indefinite number of fragments, and to assemble these fragments into a harmonious and convincing whole demands as well as a skillful stage-manager an actor of subtle and versatile talent. He must be able to do more than outline the parts—he must know and be prepared to illustrate how each should be played, for he alone knows the effect aimed at. You may be able to fool an audience of legitimate drama, but the camera eye is not subject to hallucinations."

"Mr. Irving has the indispensable faculty of sensing quickly the personalities of the artists with whom he has to deal. A Gustav Frohman programme will not admit of inexperienced actors, nor of artists of reputation who lack the power of projecting their personalities on the screen. Mr. Irving has shown that his dramatic instinct is equal to interpreting the parts so that each scene—each contributing fragment of the mosaic—will grip."

"Plans are already under way for Mr. Irving's appearance in the leading role in a Frohman Amusement Corporation feature, the production of which will be undertaken in the near future."

NEXT LASKY RELEASE

"Girl from the Golden West" Print Arrives in New York from Coast

The first print of "The Girl of the Golden West" has arrived in New York, and arrangements have been made for the opening of the production at the Strand Theater, Jan. 3. The picture is released on the Paramount programme, Jan. 4.

"The Girl of the Golden West," which was written by David Belasco, is in five reels. It was produced by the Jesse L. Lasky Feature Play Company in association with David Belasco, and much of the work was done at the new Lasky 20,000-acre ranch. Cecil De Mille was in charge of the film production, which is the second of the Lasky-Belasco releases.

The three leading roles of the Girl, Ramerrez, and the Sheriff are played, respectively, by Mabel Van Buren, House Peters, and Theodore Roberts, this being House Peters' first appearance in a Lasky subject.

SMALLWOODS OFF FOR COAST

The Smallwood Film Corporation, producers of Grandia Films, released on the United Film Service, have sent a company to Los Angeles for the winter months. Ray C. Smallwood, Ethel Grandin, and John Brownell are among those who will make the trip to California. Arrangements have already been made for a studio where the company will make the two-reel comedy dramas featuring Miss Grandin.

CAMERA MEN'S BALL

The second annual ball of the Cinema Camera Club will be held on Jan. 8 at Palm Garden, Fifty-eighth Street, near Lexington Avenue. Lillian Russell and Robert Edeson will lead the grand march at this ball, which promises to be one of the most successful picture affairs of the season.

MARY FULLER

VICTOR—UNIVERSAL STAR

JOSEPH W. SMILEY'S
LUBIN CO.
LUBIN STUDIO LUBINVILLE

Joseph W. Smiley
PRODUCER—LEADS

William W. Cahill
JUVENILE LEADS

John H. Smiley
CHARACTER LEADS

James J. Cassady
CHARACTERS

COMING RELEASES:
THE HOUSE OF DARKNESS—Multiple Reel
THE BORCRESS—Multiple Reel
THE PYTHONESS—Multiple Reel



A HEAD

A CURL

A SMILE

ELSIE MACLEOD

LEADS

VICTOR

JESSIE STEVENS

Character Comedienne

Edison Studio

New York

SALLY CRUTE

LEADS EDISON

in "Colonel of the Red Hussars"

Eleanor Barry

CHARACTER LEADS
LUBIN FILM CO.

HERBERT SAUER

STAGE MANAGER

EDISON

FILMS

ADELE LANE
SELIG CO.

PACIFIC COAST STUDIO

CHARLES M. SEAY

EDISON DIRECTOR

Current Releases

THE ADVENTURE OF THE WRONG SANTA
CLAUS—Dec. 21. OLD CRUSTY—Jan. 1

ON THE PACIFIC COAST

Exclusive correspondence for THE MIRROR

LOS ANGELES (Special).—The power of journalism and filmland continues to flow into the ranks of the Photoplay Authors' League. Organized less than a year ago, this much needed co-operative society has drawn into its fold the best known director-writers, actor-writers, and photoplay editors from the screen world, while fiction and stagehand have sent famous members to the sign of the P. A. L.

Among the many new members elected to the Photoplay Authors' League this week are: W. Carey Wonderley, the notable writer; William de Mille, playwright; Cecil de Mille, writer and manager of the Lasky studio; Oscar Apfel, Paul West, Mary Rider, one of the best known of women writers; H. R. Durant, Charles Gaskill, now with the Vitagraph; Thomas H. Ince, founder and builder of Inceville; and Richard V. Spencer, editor-in-chief of Inceville, with its Broncho, Kay-Bee, and Domino brands.

The organization of the P. A. L. itself was so characteristic as to forecast success. With the same great needs and proceeding along similar lines as the Authors' League of America and kindred institutions, the film society began its career auspiciously with Veterans Frank E. ("Spectator") Woods as president and Richard Harding Davis, the novelist, as a vice-president. In the board of control and ranks were such leaders as D. W. Griffith, Colin Campbell, Kathlyn Williams, Louis Joseph Vance, Elsie Stearns, Hattie Gray Baker, Marc Edmund Jones, Russell E. Smith, Wallace C. Clifton, Clarence Badger, George Patton, Crittenden Mariott, Roy Norton, Marshall Neilan, Eddie Dillon, Ernest Dench, vice-president and London representative; P. McGrew Willis and Richard Willis, as well as three-score others as well known as prominent contributors to screen success.

With writers of the film world, including the brotherhood from fiction and stagehand, so closely allied in one common cause, the Photoplay Authors' League at once launched out upon vital campaigns, issuing an official organ under the title of *The Script*. With William M. Ritchey, a former newspaper editor, in charge, and with such able assistants as Russell E. Smith and Marc Edmund Jones at hand, the publication has carried on the League's work with much vigor. The proposed copyright bill in favor of photoplays—the only form of literature which has not the protection of Uncle Sam's seal—was aided by the P. A. L. through its *Script*. The notable members mentioned above have contributed articles on subjects vital to its rank and file. A protective branch secured successful action at once. At present *The Script* is making battle upon the hundred and one "false photoplay schools," exposing, with proofs, each one individually.

Chaplin Leaves Keystone

Charlie Chaplin, the comedian who has created such a following since his advent into pictures, a comparatively short time since, announces that he will leave the Keystone studio. Humor sends him to various studios, the Essanay being the latest whisper. Humor also has it that Ford Sterling will return to the Keystone, but there is no confirmation of this.

Allan Dwan and Pauline Bush announce their engagement for life. This long-time contract was the result of many foreground associations in the old days, especially at the Universal, where Miss Bush was and now is a stellar star. Mr. Dwan removed to the Famous Players as director, but such an attachment easily stretches over intervening space with much ease. The marriage date has not been announced, but we are very strong on wedding cake.

Sam Devall, perhaps the best-known master builder of theater and studio "sets," has gone to the Lasky studio. Mr. Devall came out from little old New York with Griffith, and, among other pretentious jobs, did all the construction for "The Clansman," a massive production.

Comedian Ford Sterling, thin and weak from a severe attack of typhoid-pneumonia, essayed a trip to the doctor's office and went back to bed. At this writing the patient seems to be recuperating slowly.

Farnum in Bosworth Film

Dustin Farnum has slipped across to the Bosworth studio and will star in "Captain Courtesy," one of his stage successes. The Paramount combination seems to have an interchange plan which moves some of its actors from one brand to the other.

Another film feature from the able pen of Mrs. Frank E. Woods is to be seen upon the screen soon. It has the characteristic title of "What Might Have Been," and is in the hands of Director Jack O'Brien, of the Griffith-Mutual studio. Jack Conway and Mary Alden, both notables, have been selected to interpret this two-reel production.

Invalid Dorothy Gish is improving. If all goes well the charming little Mutual actress will be out in about three weeks, again to romp about the Griffith studio and contribute sunshine to that big institution. There was an alarm in the sick-room recently. Gangrene touched the broken toe, but surgeons promptly operated and that danger is said to be past.

Wallace C. Clifton, photoplay editor of the Selig Jungle-Zoo, received his Christmas present before the word "Go!" It was a script which he sold in the old days,

receiving a check therefor. It was returned by a newly installed editor of the purchasing studio, together with an apology for the "long delay," and asking if the script was still in the market. Mr. Clifton, being an honorable and upright person, avowed that he is going to shame the d—l and tell the truth, thereby banishing hope of a second check.

Kenneth A. O'Hara, the Spanish prince who has not worked at that job for some time, has become one of the most distinguished equestrians of the entire Santa Ines range, lair of the rough riders. Beginning with a meek and lowly burro, O'Hara progressed by degrees to the back of a plow horse and then bestride a regular cayuse. Discovering he could ride with much abandon and one foot free, he tried it with both feet out of the stirrups. To this day employees of Inceville proudly point out to visitors, the indentation in mother earth where the intrepid O'Hara, their publicity chief, ended the thrilling ride. Since then he has ridden another horse, but selected one with parlor manners. Incidentally, O'Hara writes an able article and is hereby given the seat of honor in this week's hall of fame.

During the great battle scene of "The Clansman," the ever inventive Griffith was not satisfied with the usual methods. After the manner of all generals, D. W. has real telephone lines running to all the trenches and directed the attacks over the wire.

Governor Hiram Johnson, the film fan, was a recent visitor at the Essanay studio at Niles.

Edward J. Connelly, late of the stage, has reached Los Angeles, and the Broadway favorite soon will begin work in pictures for the N. Y. M. P. Company, under the direction of Thomas H. Ince. Mr. Connelly was seen to the greatest advantage in "Everywoman" and "A Good Little Devil" during his legitimate career. Wallace Reid in the reporter in the four-reel *Majestic*, "The Lost House," book by Richard Harding Davis. Beautiful Lillian Gish is featured. W. C. Cahanne is directing the feature.

Clarence Badger, special writer for the Joker Comedy Company, is another Universal man to plant his home on the side of a canyon at Calhoun Park, near the slightly residence of Director Francis Ford. These temperamental people certainly are pickers when it comes to living high.

George Siegmann's first picture as director is "Vengeance is Mine," a *Majestic*. "Shorty and the Prize-Fighter" gives Hamilton, of Inceville, another opportunity to rough it in true style. The eccentric cowboy excels at that sort of thing.

George Holt, the well-known character man of the Western Vitagraph, is with Rollin S. Sturgeon at Bear Valley in quest of snow scenes for two features. Mr. Holt also has a wonderful infant at home awaiting his return.

John Brennan, long a Kalem comedian star, has joined the Ford Sterling company at the Universal.

The Universal has secured another notable "stunt" star. He is Eddie Polo, for seventeen years high diver and acrobatic with Barnum and Bailey's show. He also is a record-breaking swimmer.

Manager Isidore Bernstein was tendered a beautiful loving cup by the chauffeurs and stablemen of the Universal on his recent birthday. In the fifty report of the fifty affair no mention is made of the number of years which that lively business man has pursued the nimble dollar, but, whatever the age, Bernstein doesn't look it.

Maloney Joins Kalem

The capable Leo D. Maloney, formerly with Thomas Mix, has joined the Glendale-Kalem company and will play leads in J. P. McGowan's company. Maloney has talent, nerve and skill.

Linda Griffith has lost her love for horses. She and Assistant Director Fleming drove a span of nags in the picture. The horses grew spectacular and put too much action in the story to suit the riders. The spin closed at a big tree, the team endeavoring to pass it on both sides at once. Miss Griffith was much jarred but not injured physically.

Myrtle Stedman, leading lady of the Bosworth studio, is playing in two companies. With Elsie Janis she is the "heavy," while she portrays the daughter of Macklyn Arbuckle in a second story.

Director Joseph De Grasse has returned to the grasswood and desert. He is directing and playing a Western, "Where the Forest Ends," with Pauline Bush in the feminine lead. This is her first time in the wild-and-woolly stuff.

Edna Mason has been selected to play opposite Mordock MacQuarrie in a series of four photoplays put in scenario form by Bea Meredyth from the stories of Bruno Lanning. Charles Gibby will direct them.

Dorothy Gish received 372 letters in a single day from admirers, mostly unknown, who had heard of her accident. One epistle, from a little girl at Cincinnati, was addressed merely, "Dorothy Gish, moving-picture actress," but the postal authorities sent it directly to Los Angeles and thence to Dorothy's home.

During the filming of the Selig feature, "The Days of the Thundering Herd," Tom Mix and "Buffalo Bill" Cody met on the (Continued on page 28.)

SELIG REGULAR PROGRAM FOR WEEK OF JAN. 49

A Two-Reel Selig Drama

Released Monday, January 4

The Strange Case of Princess Khan

Written by James Oliver Curwood

Production directed by Edw. J. Le Saint

An unusually and engrossing picture-play dealing with Hindu occultism and mysticism, which is exposed by a clever investigator. He finds a Hindu princess kept in a state of hypnotic trance by a charlatan whom he kills and exposes.—The pictures are most realistic, one scene representing the immersion of an automobile with its occupants through a broken bridge into a river. There is fighting; a hot automobile pursuit and sufficient love making.—STELLA RAZETO, GUY OLIVER, and JACK McDONALD play the leading roles.

Latest European War News Pictures

HEARST-SELIG NEWS PICTORIAL

No. 60

Released Monday, Jan. 4. One Reel

New and up-to-date vivid motion pictures of the biggest war the world has ever seen. Taken by our own camera men on the European battlefields. Also views of other important world events.

A Selig Western Comedy Drama

A MILITANT SCHOOLMA'AM

Released Tuesday, Jan. 5. One Reel

Another of the EDWIN RAY COFFIN western picture-plays, introducing lots of fun; comedy and dramatic incidents. The picture was produced under the direction of TOM MIX, who also plays one of the roles. LEO D. MALONEY in dynamic attire as the schoolma'am "is a scream."

A Selig Drama

IN THE LINE OF DUTY

Released Wednesday, Jan. 6. One Reel

Admirers of Selig picture-plays will be introduced to a new heroine in this picture—MARION WARNER—who plays the part of "Heim Brant," society editor on a newspaper. WILLIAM STOWELL plays the part of the society bureau. It is thrilling, exciting and interesting.

ALL SELIG RELEASES THROUGH THE GENERAL FILM CO.

THE SELIG POLYSCOPE COMPANY

Executive Offices: Chicago, Ill., 20 East Randolph Street



Frank H. Crane

Director

Peerless Features

ALAN HALE

GRETCHEN HARTMAN

LEADS

LEADS

BIOGRAPH

BIOGRAPH

WEBSTER

CULLISON

AMERICAN-ECLAIR

MANAGING DIRECTOR IN-CHIEF

ECLAIR FILM CO.

LUCIE K. VILLA, Producer

4 Stock Companies

Studios—Tucson, Arizona

WALTER EDWIN

DIRECTOR

BEN WILSON "All that's"

Current Releases: SLOW BUT SURE AMBITION

Coming: HOUNDED

UNIVERSAL FILMS

REX BRAND

WITH THE FILM MEN



ANTHONY P. KELLY,
Universal Scenario Editor.

The Motion Picture
Department
Wishes you all
A Merry Christmas

After a long period of lethargy caused by enforced living in Bayonne, N. J., Chester Beecroft, who made one of the biggest hits ever made in motion picture advertising with his "Bait" copy of the General Film Company, has broken loose again with copy for the M.A. (made in America) films which promises to make an even greater hit, judging from the number of inquiries we have received as to who was the author. Mr. Beecroft is advertising manager for David Horsley and the Centaur Film Company.

Called Back

Harry E. Althen, president of the Mutual Film Corporation, has called in the services of a publicity specialist, Philip Mindil, to act in an advisory capacity for the new George Randolph Chester serial which the Reliance is about to put out. Mindil organized the elaborate publicity department of the Mutual, and is now conducting a general publicity bureau in the Times Building. The Reliance will require a large portion of his time from now on.

Pete Schmid, formerly of the Billboard staff, has taken a real job as assistant to J. B. Solomon, Jr., "Vice" publicity expert for Bosworth, Inc.

The picture we show you this week is that of Anthony P. Kelly, who now signs his letters, "Universal Scenario Editor." "Tony" is working like a beaver these days putting his department in shape and hasn't much time for the Screen Club. The new Universal head has been at different times with Essanay, World Film, and Box Office Attractions. You probably remember his strong Essanay two-reelers and his recent adaptation of "The Man of the Hour."

In the theatrical columns of one of the Boston papers appear two small "ads" of well-known stars appearing at the local houses. One of these stars has recently appeared in motion pictures for the All-Star Company, which pictures are being shown at one of the picture theaters. The wise picture manager has taken four times as much space and advertises: "Why pay two dollars when you can see Miss So and So at my theater for ten cents." Grabbing the opportunity, eh?

The Week's Best Laugh

Did you notice how many of the trade papers, and near trade papers, fell for the story of Mary Pickford signing a contract with another company at a fabulous salary? "America's Greatest Sporting Authority" was one of them, so was the Cincinnati Street Fair publication, and some of the M. F. trade papers, which should have known better, were also in line. Everybody was given the story on Monday, but there were only a few of us who took the trouble to ask Miss Pickford what her plans were, and so avoided printing a rumor for a fact.

Joe Brandt, who holds the title of assistant treasurer of Universal to cover all his other important positions, was told last Christmas that "he would not receive as much next year, but would get twice as much next year." Figure it out yourself, you brought it in.

Ed A. MacManus, promotion man for the Hearst papers, has started an advertising campaign for Pathe's new serial, "The Exploits of Elaine," which bids fair to make a sensation for picture serial advertising. The copy in the dailies so far will certainly leave so much curiosity in the minds of the readers that when the final announcement is made, and the mystery cleared up, they will remember the first advertisements giving a double kick to the publicity.

Lichtman to World Film

Al. Lichtman, parent of the Alco Film Corporation, which still bears his name, a combination of his initials, has joined the staff of the World Film Corporation. He will have charge of a new department, exploiting pictures which are not on the regular program.

Mr. Lichtman is one of the best-known men in the film business and knows most of the exhibitors in the United States. He began his career with the Famous Players when that organization was founded, and was largely instrumental in making it the success it now is.

Sam Spedon, publicity manager of the Vitagraph Company, was presented with a handsome silver-mounted cane by the New York Motion Picture Exhibitors' Association as a mark of appreciation for the good work which he has done for them. Daniel Frohman made the presentation speech and Sam blushing responded. He was in good form, for this makes about the one hundredth cane Sam has been presented in his long career in public life.

F. J. B.

EDISON MAY MOVE

Inducements Offered Inventor to Locate New Factory in Other Cities

Following the disastrous fire to Thomas A. Edison's factory buildings in West Orange, N. J., the inventor has been deluged with offers from other cities of locations when he starts to rebuild his mammoth plant. The propositions come from all parts of the country, and free land and no taxes are included among the inducements.

Mr. Edison's companies, including the motion picture factory department, the phonograph works, and a half score of other interests, employ 9,000 persons. The possibility of his moving has caused alarm in West Orange, where the Town Council has taken up a discussion of what inducements may be offered Mr. Edison to keep his full plant there. Meanwhile, portions of the plant are being hurriedly put in temporary shape.

AN ALL-STAR CAST

Every Member of Vitagraph's Eastern Forces Seen in "How Cissy Made Good"

It can hardly be denied that the current feature at the Vitagraph Theater has an all-star cast. In "How Cissy Made Good," a four-part comedy, practically every Vitagraph player and director is seen in addition to glimpses of various departments of the Brooklyn plant. Cissy Fitzgerald plays the lead as a magazine writer, who is seeking to secure a series of interviews with all the stars. Her laughable adventures take her all around the plant bringing all the stars into view.

Sidney Drew and his associate Vitagraph players are now in their third successful week in the sketch, "What the Moon Saw," written by S. Rankin Drew. "Sweeney's Christmas Bird," "The Professor's Romance," two single-reel comedies, and "By the Governor's Order," a two-part drama, complete the bill.

MISS CLARK'S NEXT FILM

Working at Famous Players Coast Studio on "Little Sister of Jose"

Marguerite Clark, who has quickly gathered to herself a big following in the motion picture world, is now at work in the Famous Players, Los Angeles, studio in a film adaptation of "The Little Sister of Jose." This play, from the pen of Frances Hodgson Burnett, was used as a starring vehicle by Maude Adams, and will present Miss Clark in the title-role of Pepita, a charming, capricious Spanish girl.

Marguerite Clark made her film debut only a short while ago in "Wildfire," but she quickly sprang into favor as a screen acquisition. The Famous Players Company loaned the star to the Lasky Company for a production of "The Goose Girl." Her latest release was "The Crucible," produced by the Famous Players.

William E. Whiston, who has for the past year represented the George Kleine attractions in New York State, has accepted a position with the Box Office Attraction Company and will work out of Syracuse.

PARAMOUNT PICTURES

BOSWORTH

MAGNIFICENT

IT'S NO LAUGHING MATTER

LOIS WEBER

BOSWORTH

WM. CHRISTY CABANNE

DIRECTOR Griffith-Mutual Co.—R & M Features

"The Sisters," "The Great Leap." In preparation, "THE LOST HOUSE," by Richard Harding Davis.

HERE'S YOUR CHANCE

Oodles of Gold Offered by World Film for Most Beautiful Girl and Strongest Man

Here's a chance you can't pass by. The World Film Corporation is offering a prize of \$1,000 for the most beautiful and perfectly formed girl, between the ages of eighteen and twenty-six, to enact the leading role in a film production which has been conceived and written by Captain Leslie T. Penelope. Half that amount, we hope there is no underhand meaning in the difference, is offered as a prize to the tallest, strongest, and best-formed man, between the ages of twenty-five and forty. The "most perfect, Junoesque brunette" will also get \$500, and twenty-five prizes of \$100 each are offered for pretty and well-formed girls who can dance gracefully and swim.

The title of the production is being withheld for the present, but work on it is scheduled to begin in February. Those wishing to enter must submit their photographs to the Peerless Studio, Fort Lee, N. J. Personal applications are not invited, as it will be easier to judge from the photographs whether the contestants "screen" well or not. The names of the judges will be announced later. Contestants must submit the following measurements, neck, bust, waist, arm, forearm, wrist, thigh, calf, ankle, foot.

ASHLEY IN VAUDEVILLE

Arthur Ashley, at present playing with Thanbouser, and formerly of Vitagraph, will open a vaudeville engagement on Jan. 12 at the Dyckman Theater, New York. Ashley has a new act combining pictures and vaudeville that is said to be a genuine novelty. The piece is entitled "The Speed King," and Carroll Fleming, formerly of the Hippodrome, is handling the staging. Harry Schenck will play opposite Ashley. This performance is somewhat of a try-out, and engagements on the variety "big time" will probably follow. If all works well, Ashley threatens to have the idea expanded into a three-act play for a starring tour next season.

KING PLAYS SANTA

Santa Claus, with King Baggot behind the whiskers, was a sight presented on the New York streets last Thursday, when the popular Universal leading man played St. Nick for the Santa Claus Association of New York. The mission of this association is to answer as many of the Santa Claus letters as possible that are turned over to it by the Post Office authorities.

Mr. Baggot appeared in the time honored make-up, at the New York Post Office in a vehicle that needed no reindeer to pull it. It was a big auto, which was loaded with those pathetic little requests that poor children usually make in vain at Christmas time.

The work of opening and sorting these letters is done by prominent actors, actresses, and society ladies, after which each one that seems deserving is followed up.

CAST OF "DU BARRY"

In addition to Mrs. Leslie Carter, many other stage stars whose names have been linked with the play, "Du Barry," in the legitimate are seen in the George Kleine film adaptation. Hamilton Revelle is seen as De Cosse Brissac, Comte Jean Du Barry is handled by Campbell Collier, while Louis XV. is the work of Richard Thornton.

LOWRY BACK FROM COAST

Ira M. Lowry, general manager of the Lubin Company, who for the past six weeks has been on a trip to the Pacific Coast, has returned to the home plant. Mr. Lowry gives glowing accounts of the development of the Los Angeles Lubin studio. The trip was a combination of business and pleasure.

ESSANAY

"SIX-A-WEEK"

BOOK THEM

STUDIO GOSSIP

DOROTHY BERNARD, who recently closed her New York engagement with "The Salamander" and has been assigned to Barry O'Neill's Lubin company. Miss Bernard's principal work has been in stock and the legitimate, though she had previous picture experience for two years with Biograph under Griffith.

THE JAMES L. LASKY Feature Play Company's studio in Hollywood, Cal., has suddenly assumed an extraordinarily martial aspect, owing to the special preparations which are being made for the production of Blanche Sweet's first Lasky-Belasco release, "The Warriors of Virginia." Guns, sabers, uniforms, all the equipment for infantry, cavalry, and artillery are being acquired almost by the carload. General Cecil B. De Mille, who is only ordinarily director general, but now seems to have acquired a military meaning for his title, is in command of the allied forces to pose on both sides of the battle line. He says it is a good thing that the encampment is not too near the border, as the Lasky organization might fall under suspicion of violating neutrality.

ALBERT ELLERY BERGH, of the Biograph scenario staff, has accepted an offer to take charge of the scenario department of the Baermann Literary Agency at 225 Fifth Avenue, New York. Mr. Bergh will continue to write scenarios and act as editorial scout for the Biograph Company during its Winter sojourn at Los Angeles.

PAUL PAXSON, having met his fate in the last installment of the "Perils of Pauline," has started on a fifteen weeks' vaudeville tour, playing one-week stands. At the expiration of his contract he will return to Pathe.

TOM COX, formerly of the Kalem Company, and a nephew of Tom Wise, passed away on Dec. 6 after nine weary months of suffering at La Crescent, Cal., where his mother, Adelaide Wise, had been his sole companion and nurse, and was the only one with him when the end came.

BARON, a distinguished and fashionable audience of several hundred women, Miss Mabelle Helms Justice, the short story and scenario writer, addressed the New York Theater Club recently on "The Photoplay in Relation to the Drama." Miss Justice's subject proved the novelty of the afternoon's programme, which included addresses by Miss Harriet Ford, co-author of "Polygamy"; Jean Webster, author of "Daddy Long-Legs"; Mary Shaw, Ella Wheeler Wilcox, Grace Fikins, and Ada Patterson.

JOSEPH KAUFMAN, who has been playing leading roles in Lubin photoplays, is now directing a special company which is producing Shannon Fife's "A Woman Went Forth." Ethel Clayton is playing the leading role. Mr. Kaufman is widely known in the theatrical world. He played with the Empire Stock company under Charles Frohman, and also with Maude Adams, William Collier, and Elsie Janis. For some time he played leading roles with Henry Savage's companies, Cohan and Harris, and in "Via Wireles" and "Brewster's Millions."

M. O. PENN, the Pathe actor, was engaged in directing a picture, the first with which he has ever been connected, save in the capacity of actor. Mr. Penn's picture is called "The Rod of Wrath," and is played by an excellent cast, including Henry Walhall, Eleanor Woodruff, and Mr. Penn himself. Fritz Whiathe, the superintendent of the Pathe studio, bought for Mr. Penn a two-masted schooner, the Emma B, for the sole purpose of wrecking her in the picture. This was just before the recent terrible storm on the Atlantic Coast. The schooner was to be delivered at Newport, R. I., and was on her way there when the storm broke. The little crew of Gloucester fishermen fought the tremendous seas to the best of their ability, but the Emma B had passed the days of her prime and leaked at every seam. Finally, they had to signal for help and were taken off with great difficulty by a life-saving crew from the mainland. The Emma B, with only a rag of sail left, swept out into the storm and has not been heard of since. M. O. Penn has not ceased to bewail the fact that his players and camera-men were not on the spot to take advantage of a genuine shipwreck.

EDITH KINGDON HALLON, formerly of the Ramo Company, and at present in the cast of the Trentini "Ballet Girl," is in New York that she may be near her mother, who was recently successfully operated on at the Polyclinic Hospital.



Did You Sign One?

(No. 63. Straight-from-the-Shoulder Talks by Carl Laemmle, President Universal Film Manufacturing Company)

I'VE been hearing some interesting stories about the operations of some of the many get-rich-quick men who have been wedging their way into the moving picture business.

One of them deals with a smooth tongued individual who conceived the plan of getting exhibitors to sign a contract whereby they agree to book one of his so-called "features" every week for 52 weeks.

He got the exhibitors to sign the contracts on the strength of a very good picture which he showed them as a sample of the 52 he intended to make every year. So the poor duffers (are you one of them?) signed the contract!

The first picture, as I said before, was fine. But the second, third and fourth were rotten. The fifth was good, but the succeeding ones were junk. The exhibitor began to suspect that he had been stung, but he felt that he was hooked up for a year because of his contract, not realizing that the smooth-tongued fellow who hooked them had **ALREADY SMASHED THE CONTRACT TO PIECES** by misrepresenting his proposition and failing to deliver acceptable pictures.

But the really interesting feature is this: On the strength of the contracts which he had inveigled the exhibitors into signing, Mr. Smooth raised a fat and healthy bank roll. Did he put any of it into new pictures? Not at all.

He salted it. He got it by using the exhibitors as a tool. He sold stock on the strength of their signatures to contracts, and now he rolls around in automobiles and gives the exhibitors the merry laugh.

If you've been one of his victims it's your own fault. I've warned you so many, many times that I've worn out my warning apparatus.

If you'd only take the extra money that you now spend for "features" and spend it for newspaper advertising, you'd be building on a solid foundation and you'd get somewhere.

You're not wise to sign any contract for films unless you sign with a strong, reliable concern; one which has demonstrated its ability to make a good program **ALL THE TIME INSTEAD OF JUST FOR A WEEK OR TWO**; one which proves by its enormous investments in permanent equipment that it is **HERE TO STAY**. When you find a concern like that, sign as fast as you like so that no competitor can take your service away from you.

Personally I know of only one such concern in all the wide, wide world.

I refer to the concern which proved its faith in the future of this business by building **A WHOLE CITY** out West just to make pictures; the same concern which is now building, across the river from New York City, the largest glass studio in America. It's the Universal, of course!

CARL LAEMMLE.

(From the Universal Weekly. Exhibitors, regardless of what program they are using, may have the Universal Weekly on trial for three months, by writing on their letterheads to the Editor, Universal Weekly, 1800 Broadway, New York)



are released every Monday by the United Film Service. These one and two reel subjects featuring Miss Ethel Grandin will make money for you. Write to us for our list of special advertising matter. A personally autographed photograph of Miss Grandin will be sent to any exhibitor writing and asking for it.

SMALLWOOD FILM CORPORATION, Fuller Bldg., New York
ARTHUR N. SMALLWOOD, Pres. and Gen. Mgr.



ENTRANCE TO INCEVILLE.



THEY DON'T HAVE TO GO FAR TO FIND THE OCEAN.

INCEVILLE THEN AND NOW

Some Interesting Facts About the City by the Sea Which Thomas H. Ince Is Went to Call His Workshop
How a Little Man With a Big Brain Converted an Isolated Mountain Into a Modern Municipality

They debated as they rode away—three visitors—over the question of a name. They had spent some six or seven hours during the day inspecting this, that and the other thing in every cave and canyon on the place. They had drunk in with their eyes the vast kaleidoscopic panorama—unfolded before them as they stood upon an adjoining peak. They had sniffed of the fresh fragrance of nature's domain. And, now that they were going away, they resolved that a title, befitting it, should be bestowed.

One suggested a fancy epithet that would have better suited the dwelling of a duchess and which has long since been lost in oblivion. The second was barren of ideas. But the third—and he was William E. Wing, the author—had been visibly impressed by the man whose hand and brain were directing the progress of the place. His name is Thomas H. Ince and aside from being alluded to as vice-president and general manager of the New York Motion Picture Corporation, author, orator and all-round popular gentleman, he is known as the producer of feature photoplays and the definite article is never left out. So Mr. Wing very brilliantly opined that the 18,000 acres of territory which he had just visited should be styled naught but Inceville. And Inceville it has remained.

But the Inceville of to-day is not the Inceville of a year ago—when the name was born. It is bigger—not in acreage but in point of importance—busier and better in every respect. It is a mammoth plant where motion pictures are made and in great leaps and bounds it had advanced to a state of such great proportions that it stands to-day on the brink of a recognition that will make it a city.

A year ago it consisted of a little shack here and there with scarcely any modern conveniences but a telephone. The payroll contained not more than 150 names. Rolling mountains formed the background of the little workshop, while before it spread the broad expanse of the Pacific ocean. A small stable nestled at the mouth of a canyon and this was the home of some horses. An ominous silence prevailed, with only the occasional voice of Producer Ince to disturb the monotony.

To-day Inceville consists of a main stage, an emergency stage, an administration building, a commissary, a wardrobe building, a property building, a scene

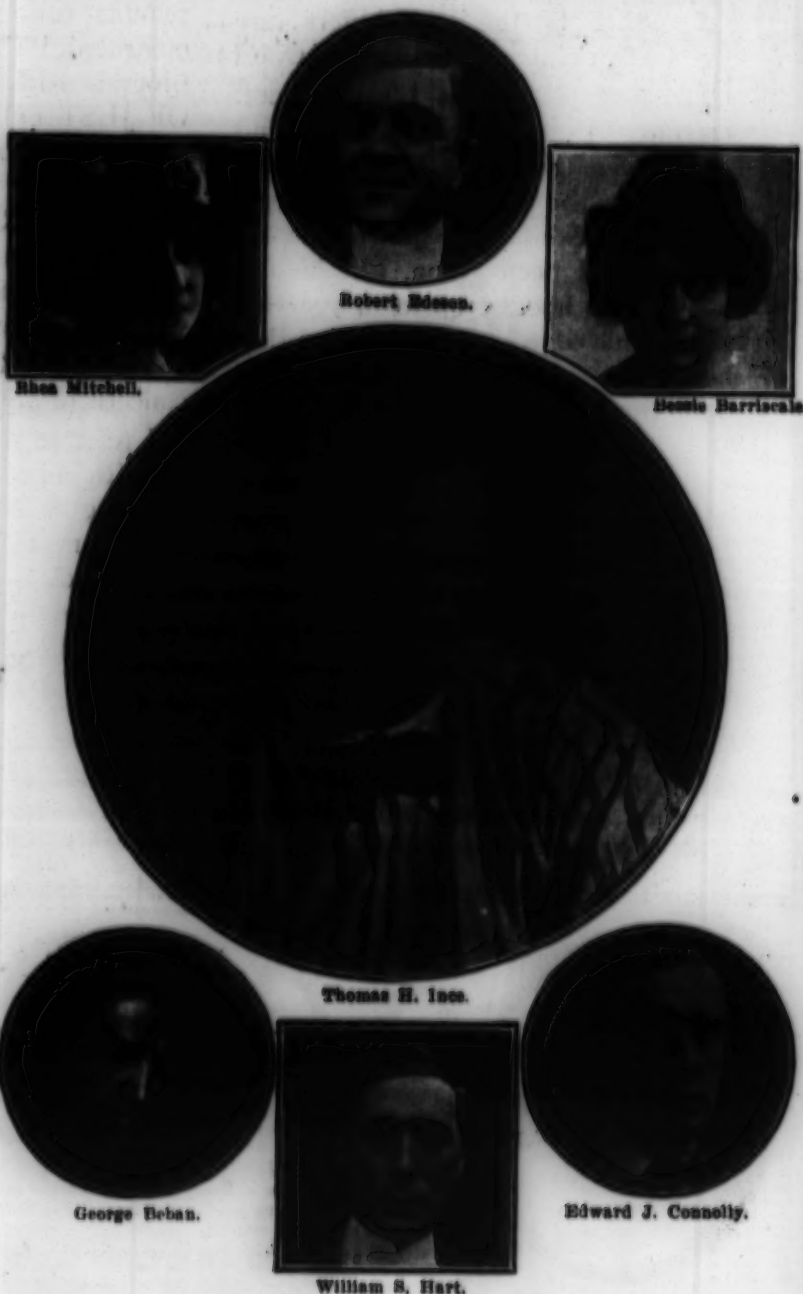
building, an arsenal, nearly three hundred dressing rooms, and a hundred other structures, each with its own particular function. It has its power plant, and electricity now is penetrating the darkest recesses of the canyons. Plumbing has been installed in every building to admit gas and running water. The payroll sets forth exactly 532 names. The rolling mountains still form the background of what once was the "little workshop," but in the place of the small stable that was the gateway to one of the canyons, there stand six new and spacious structures that offer homes to nearly 100 head of horses.

It is in the wide diversity of its characteristics that Inceville is unique. Snugly located between mountain and sea it offers every facility for the production of any and every scene conceivable in the motion picture industry. It is surrounded on all but one side by the fingers of the Santa Monica range. The ocean forms the remaining boundary.

A four mile trip into the canyons will reveal most of what there is to be seen in the shape of "sets" at Inceville. On a plateau 2,000 feet above the sea level is a complete Dutch village. This has been constructed to serve in the many pretentious productions of Holland stories that Mr. Ince has made. A little farther down the canyon stands a cluster of quaint dwellings of the Irish type. Then there looms up a Spanish village, a Canadian settlement and a French hamlet, while fitting neatly in a thick growth of trees on the bank of a babbling brook is a Japanese village.

Each of these groups has been used from time to time by Mr. Ince in the production of his various plays of foreign life. Each is a replica of an historic spot in the respective country which it is designed to represent. And each is as distinct in its surrounding scenery as chalk is from cheese.

In the foreground of Inceville there stands a "prop" set that is perhaps without an equal in the country. It is a typical Spanish mission and in every detail has been copied from one of the celebrated landmarks in Southern California. Erected on part of the territory, where trod the sacred feet of Junipero Serra, the impressive structure seems to aid the producer, as an animate thing, in filling the actors with a feeling of reverence when working before the camera.



Robert Edeson.

Rhona Mitchell.

Jennie Harriscale.

Thomas H. Ince.

George Beban.

William S. Hart.

Edward J. Connelly.



THE ROLLING MOUNTAINS FORM THE BACKGROUND.



THE OCEAN IS THE REMAINING BOUNDARY.

Clinging vines almost entirely conceal its crudity and a sparkling fountain within the quadrangle is a pleasing scenic feature.

What is undoubtedly one of the most noteworthy facts in connection with Inceville and its progress is that a number of stellar personages of the legitimate stage have appeared there under the management of Mr. Ince. And furthermore they are still there.

Carrying into effect his plans to exploit Broadway's dramatic favorites, Mr. Ince first contracted with William S. Hart of "The Squaw Man" fame. Mr. Hart was recently presented in "The Bargain," Mr. Ince's big romantic story of the West—and the appearance constituted the actor's debut from the motion picture screen. His success has been so marked that the producer has bound him to a long-term contract and henceforth he will appear exclusively in the Ince pictures.

After Mr. Hart's advent into Inceville came George Beban, undeniably America's greatest interpreter of Italian characters. For him, the producer wrote a powerful story of Ghetto life, entitled "The Italian," and it will soon be offered the public in the shape of a six-reel feature. Mr. Ince thought so much of the possibilities of the production that he sent Mr. Beban all the way to Italy to enact some important scenes about the Venetian canals.

Scarcely did work on "The Italian" writing, the last few scenes in this production are being completed, and the tri-



A CORNER OF THE MAIN STAGE AT INCEVILLE.

by the producer to appear jointly with Mr. Hart and Rhea Mitchell in a big thrilling Western story. At the present star combination will be presented in the feature which is to be known as "On the Night Stage."

Bessie Barriscale and her husband Howard Hickman followed close on the heels of Mr. Edson as recruits to Inceville from the legitimate stage. Miss Barriscale has just begun work under the personal direction of Mr. Ince in a gripping story of social conditions to be entitled "The Cup of Life."

And yet the influx of celebrities did not stop with the arrival of Miss Barriscale. Edward J. Connelly, long a favorite with Broadway audiences, succumbed to the requests of Mr. Ince and with the completion of "The Cup of Life," will prepare to make his bow in the film world, by working in a big feature now being written for him. Mr. Connelly will be best remembered for his remarkable work in "Everywoman" and "A Good Little Devil."

Some producers would take their time to rest between big features. But Mr. Ince can't find time. Paramount wants his pictures as fast as he can make them. "The Wrath of the Gods" stirred the country by its worth. Paramount recognized Mr. Ince's power. So Paramount went to the producer with a proposition. Mr. Ince made "The Typhoon." That swept everything before it. Then came "The Bargain." And now America is waiting for "The Italian," "On the Night Stage," "The Cup of Life," and any and all others that Mr. Ince intends to turn out.

Truly, Ince and Inceville are winners.



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FEATURE FILMS OF THE WEEK

Alice Brady a Welcome Screen Acquisition in "As Ye Sow"—Marguerite Clark in "The Crucible"—Kleine's First American Feature—New Broadway Star Feature

"AS YE SOW"

A Five-Part William A. Brady Play, Inc., Drama as Written by the Reverend John H. Snyder. Directed by Frank Crane. Released Through the World Film Corporation.

Dora Leland Alice Brady
Rev. John H. John Douglas MacLean
Frank St. John Walter Fincher
Mrs. St. John Lydia Knott
Helle St. John Beverly West
Luther Leland John Hines
Steven Stinson Edmund Mortimer
Rev. H. Price George Moss
Alfred Mason Charles Dungan

That here is a typical American "Old Homestead" type of drama is obvious. Probably no type is more thoroughly domestic, nor any that we take more to heart than a tale of the "old folks" up somewhere in the New England States. With this advantage the plot unfolds itself as per the original story, which fortunately was filled with action of that sensational kind that helps to keep the mind busy with that alone. Given free pen, a minister would naturally seek the chance of taking another fall out of Vice, the latter being found in the elder son who drinks and has an accompanying nasty temperament.

Elopement—mother love—heart aches—and the final triumph of Good are the mental attributes which are so strongly called forth by his tale. The author writes a very natural if somewhat melodramatic story that unfolds the heart history of this Cape Cod family. Perhaps the sole survivor of a wreck has been pictured too often to lend that personality any degree of great sympathy, but with this exception—at any rate the shipwreck and the rescue by the local life-savers was real enough—the play moves in well founded order.

Alice Brady, because of her youthful good looks and her consequent appeal while in sorrow, takes the position in the cast to which her name entitles her. The other characters, including the minor ones which are the pleasant heritage of a stage origin, are what they should be, although their failure to distinguish themselves does not necessarily mean the slightest incompetency on their part.

Those whose duty it is to attend the first showing of the World Film Corporation's output are going the rounds of the Shubert theaters these days, and a little experience teaches that a new brand of projection may be expected with the set-up of each new machine. While it is easy enough for the experienced reviewer to allow for the flickerings and other defects, it makes a poor impression on the privileged spectators who may not be so ready to pardon this fault. Those who have seen the rocky shores and the sunny villages of this "Down East" locality will be the more sympathetic with the clear and effective brand of photography with which Frank Crane has illuminated his scenes. These are not only true, but at times very pretty.

The story deals with the elder brother who leaves home, connives to marry the daughter of a rich man, continues his drinking, and finally, when his wife refuses him more money, steals his child and leaves it on the doorstep of his mother's home, after which he ships on a sailing vessel. It should be noted that he married under an assumed name. His wife, heartbroken, happens, about four years later, to stay in the same house, where, after telling her tale, she consents to become engaged to the younger brother, a minister. As they are about to wed news comes of the shipwreck and with the rescue of her husband all thought of the marriage is abandoned. However, she recovers her "baby."

Most films would end here, but the author goes on to show how a quick return to drink and a quarrel with one of his old companions brings about his fatal plunge from the high cliffs.

"THE CRUCIBLE"

A Five-Reel Famous Players Film Featuring Marguerite Clark. Adapted from the Novel of Mark Lee Luther and Produced by Edwin S. Porter and Hugh Ford in Collaboration. Released on the Paramount Programme Dec. 14.

Jeann the temptress Marguerite Clark
Amelia, her sister Justine Johnston
Mrs. Panshaw, their mother Lucy Parker
Craig, the artist Harold Lockwood
Harry, Amelia's husband Clifford Gray
Hella, the wicked woman Helen Hall
Amy, Jeann's friend Blanche Fisher
Miss Van Ostro Barbara Winthrop

Authors who submit books to picture producers for better or for worse may well wonder what the picture will be like. For this is a matter that lies principally with the adapter, whose privilege it is to play up any part of the story, that he will add, subtract, multiply, or divide and in general do pretty much as he pleases, providing he does not change the title or forget to give the author credit. It was evidently decided before this story was transformed that Marguerite Clark was to play the part. In consequence of which, as any one acquainted with that petite actress's charms might surmise, what has been adapted, multiplied, and added, are all scenes where Miss Clark might be seen to lengthy advantage, and what has been subtracted and divided to an essential minimum is the action which binds together that which may be used to best advantage—namely, the presence of Miss Clark.

There is great danger that in the con-



ALICE BRADY, WALTER FINCHER, AND DOUGLAS MACLEAN.
In the Five-Reel World Film Production, "As Ye Sow," Staged by Frank Crane.

tinued excellence of all, and especially stellar, parts to which this reputable company has resorted, that a full appreciation of the diminutive star of this particular play will not be reached, or that in the continued even excellence of the castings, that she may be overlooked. For it is quite easy to imagine "overlooking" Marguerite Clark, whose small figure fits her so excellently into the character in which she starts the play—that of a young temptress. Her charming childish disposition wins her the sympathy of the audience, which is then only too ready to be moved still more deeply in her sorrowful moments. Even as the scenes that were not directly concerned with her appearance were cut down, so does she entirely absorb all the attention from a cast concerning which nothing but good may be said.

Although the film mentions "Bedford Reformatory" specifically, it is impossible to find any fault with the way the wayward girls are handled here. It is into this, what we have learned to know as dangerous atmosphere, that the young girl, not the favorite of her mother, is thrown because of a trifling offense—Bedford Reformatory being the local prison. Here she meets a girl who is to befriend her later in life, and one who is to do all in her power to hurt her. She succeeds in breaking loose, and escapes to the artist's camp. He: "From hereabouts?" She: "No, from the Reformatory." She begs his advice and returns to "see it through."

After many disheartening failures to earn her own way she meets the artist once more. Now she must combat the girl whom his mother has selected for him, but, of course, she triumphs in the end.

For the most part it is a heart recital of the girl who is tested in the fire of pain and suffering.

"OFFICER 666"

Five-Part Adaptation of the Play of the Same Name by Augustin MacHugh. Produced by George Kleine. Directed by Frank Powell.

Travers Gladwin Howard Estabrook
Al. Wilson Sydney Beaward
Helen Burton Lela Burnett
Sadie Small Della Connor
The Aunt Ada Nell
Phelan (Officer 666) Dan Morley
Barnes Harold Howard
Bateato Makoto Inokuchi

For his first "made in America" picture, George Kleine chose well. In "Officer 666" he has a production that is not unlike the original play and at the same time laughable—a sufficiently rare occurrence in the record of stage farces done into pictures. Most of the outstanding evidence goes to indicate that a farcical plot intended to be revealed through dialogue quite as much as action, makes a sorry showing when stripped of the dialogue. It would be no trouble at all to name half a dozen adaptations of comparatively recent stage farces that fell fearfully flat. Perhaps their possibilities equaled those in Augustin MacHugh's play, but they were not realized, and that, of course, is all that counts, unless one takes a sentimental interest in seeing the pale ghost of an old stage favorite.

Director Frank Powell's picture is not a "roar from start to finish." There is not a laugh every minute, or even every other minute, but there is a surprising amount of brisk, humorous entertainment after about one reel of needed exposition without which the complexities of the farce would not be clear. That they are admirably clear and give no cause for annoying puzzling to discover the intent of the characters is the reward of careful direction. And it may be surmised that "Officer

666" was a particularly difficult picture to direct that the meaning of the scenes might be plain and yet not discount the effect of what is to follow by giving away too much. Practically the entire story transpires in one house on one eventful evening, and a director faces the necessity of making his people continually interesting and building up the action to a climax without falling back on a change of scene for variety, or working in a secondary plot. There is no padding in "Officer 666."

Another point that this picture shares in common with all good farce is its gradual quickening of pace and a corresponding tightening of the hold it takes on an audience. Each reel seems to be an improvement on the preceding one, and whether this is due to intrinsic merit, or merely because the spectator is drawn more completely into the spirit of the happenings, is of no concern. Probably a little analysis would show that much of the humor and grip of the concluding reels are the natural outcome of adequate motivation earlier in the story, the lack of which has ruined many a promising picture.

Just a suggestion of the plot will be sufficient in view of the recent stage career of Mr. MacHugh's play. It will be recalled that Al. Wilson, a thief who specializes in works of art, occupies the house of Travers Gladwin, a young millionaire, on the eve of that gentleman's return from abroad; that Wilson has arranged to elope with Helen Burton, that Gladwin, finding how things stand, masquerades in the uniform of Officer 666, and that there is no end of trouble in convincing the police that Wilson, not Gladwin and his friend, Barnes, should be arrested.

In the telling of this story there are many capital bits of stage business, good for laughs in themselves, and there is comedy acting of uniform effectiveness that permits no player to monopolize the honors, although Howard Estabrook is featured on the programme. Mr. Estabrook is spirited and convincing in his interpretation of Gladwin and in a quite dissimilar character, that of Officer 666, Dan Morley probably is of equal value to the humorous scenes. Harold Howard gets a lot of fun out of his helplessness when handcuffed, whereas Della Connor, playing Sadie Small, shows herself to be an exceptionally expressive and piquant film comedienne. Gladwin's Japanese servant is always amusing, as presented by Makoto Inokuchi. The picture was finely photographed throughout, and evidently the subtitles were written by a man with a sense of humor and a gift for writing the right thing at the right time.

BROADWAY STAR FEATURE

"Underneath the Paint"

Vitaphone Drama in Three Parts. Written and Produced by Charles L. Gaskill.

Tryphena Winter Helen Gardner
Salome Audrey Barry
Bentley Kellogg Andrew Randolph
Arthur Kellogg Gladwyn James
Mlle. Chowell Rosa Taylor
Mike Kelly Albert Roccardi
William Marsh Etienne Girardot

On the surface, Charles L. Gaskill's latest creation is inclined to be extravagantly melodramatic, but underneath the plot there is a fairly solid character foundation. It may be detected in spite of the "punches" and "situations" that are calculated, rightly enough, perhaps, to keep an audience on the qui-vive. The argument of "Underneath the Paint" is being repeated with such persistency and in so many ways that the ordinary layman will be induced to accept it as gospel truth be-

fore long. To use the familiar phrase, an actress can't advance unless she pays the price. That is the contention of Mr. Gaskill's picture, as it has been the contention of quite a bit of action, printed as well as acted. Where there is so much smoke one may work on the assumption that the fire is not entirely a myth. At all events, it is just the sort of a scandalous assumption to become popular.

Without detracting from the acting of Helen Gardner, which is sincere, the most convincingly conceived character in the picture is William Marsh, the theater manager, played by Etienne Girardot. Here is a type, true enough to be made the basis of a milder, more reasonable presentation of the sordid side of stage life, and another appropriate figure in such a picture would be the financier and theatrical backer, as acted by Andrew Randolph. When one sees such capital material as is represented in these two characters, it is disappointing to find it subordinated to a story of flashy sensation.

We are shown enough of the methods of the theater manager to understand why Tryphena is unable to get a part, and the immediate consequence is like the orthodox opening in a chess game, recognized as one of the half dozen ways to start things moving. From want of food, Tryphena faints on a park bench and is taken home in a cab by the son of the Wall Street backer of the Criterion Theater. Need it be added that the young man falls in love with her and that his father points to the door with an emphatic, "Go!" A detective is assigned to watch Arthur, the millionaire's son, and said detective, having reported that the youth shows no signs of giving up the actress, the financier finds another plan.

Tryphena is sent for and informed that she may have the leading role in a big production, providing she does something to permanently alienate Arthur. She writes a note to her sweetheart, asking him to discredit anything he hears or sees; but the note is not delivered, and this is what happens: Kellogg tells his son that he will show Tryphena in her true light if he will accompany him to her rooms that night. The actress adopts the disguise of a frightful old hag, and, posing as the girl's mother, receives money from the financier to be given to the daughter. Although Arthur talks to the woman and peers into her eyes, he is not supposed to penetrate the make-up. He is disillusioned, and a few weeks later, clad in the roughest of clothes and badly in need of a shave, is drowning his sorrow in the well-known way.

Concluding scenes have all the elements of carefully calculated drama, but they are not always convincing. Seeing that his son is going to the dogs, the father shoots himself. When he could have righted matters by a few words of explanation, suicide appears unnecessary. And while the millionaire is taking leave of life, Arthur, having read the long delayed note, is rushing on the stage to stop the performance and grasp Tryphena in his arms. Presently she steps before the curtain to explain the circumstances to the audience, which might be mystified by the interruption. Well it might.

In point of staging, the picture is excellent, with deep sets and finely arranged scenes of the performance Arthur breaks in upon. Miss Gardner gives a varied and thoroughly artistic portrayal of Tryphena and Gladwyn James makes a clean-cut character of Arthur. The cast is strong in every respect, and the picture is strong, too, in a melodramatic sense. Whatever its shortcomings, it is never wearisome.

"MY LADY HIGH AND MIGHTY"

A Two-Part Victor-Universal Release for Jan. 11 with Mary Fuller. Written by Elaine Sterne and Directed by Walter Edwin.

Lady Mary Mary Fuller
Her lover Charles O'Neil
Lord Harrow Charles O'Neil

A little something, mannerism, hobby, or what not, to give the story its human note, holds the film together and serves to prove once more that action is not the only desideratum. For instance, the first reel of this offering is entirely taken up with the scenes about the English hunting mansion in which the bibulous hunters, including the old chaplain, drink and eat more than they hunt. The only lady in the house is the spoiled daughter of the mansion, the high and mighty lady who discourages all suitors, and who in one of her pettish moods, points out that she wishes to be treated roughly as in the cave days—a flash of this is afforded—which, of course, points the way to what will occur in part two.

It is often difficult to know whether to blame the director or his writer for the "punch" that did not get over. Obviously, the writer studied her subject or else agreed with her in composing a play that was suggested would best suit her established qualities. There is here, by all means, a clear and unmistakable study of a high-willed girl. But somehow the humor, and there is plenty attempted, seems to fall flat; it is almost impossible to say how. Yet the offering is a pleasant variation from the usual trend of this programme, and despite the radical departure of the second reel from the first, will serve to divert an audience used to one type of picture.

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PATHE

FOR PHOTOPLAY AUTHORS, REAL AND NEAR

By WILLIAM LORD WRIGHT

"Twas the night after Christmas and all through the house,
Not a creature was stirring, not even a mouse.

For father, and mother, and all of the rest
Were solving the Artistic Ending Contest!

Eleanor Talbot Kinkaid, member of the Authors' League of America, and author of the novels, "The Invisible Bond," "The Courage of Blackburn Blair," also a successful photoplay authoress, wins first page top of column, with a contribution which the editor of this department believes is very apropos. "There is, it seems to me," writes Miss Kinkaid, "a matter of vital importance to the future of motion picture production as an art that has, unfortunately up to the present time, been overlooked by many of the film manufacturers. I am glad to see the announcement in THE MISSION of a motion picture corporation in New York that intends to produce plays that are written originally for the screen. As a serious student of literature and of dramatic form, I think I can speak with some authority when I say that the use of such plays is the only method whereby real art can be attained in the photodrama. While it is true that every artistic motion picture play can be made into an artistic piece of fiction, it is very far from being true that every good piece of fiction, short story, or novel, can be turned into a good photoplay. And with respect to stage plays, I entirely agree with Mr. William Thompson Price—very few are suitable for the screen. The failure of certain producers to recognize this fact is retarding the advancement of motion picture production as an art. For the photodrama is a distinct art. It is as different from stage drama as painting is from sculpture. If it ally itself to stage drama, it must take a secondary place; whereas, as an independent art, it stands on its own basis of merit. And I may add that, if the photodrama be an art, a preparation of general culture, a knowledge of life, and a study of dramatic form are requirements as necessary for the photoplaywrights as for the writer of plays for the stage. However, it would seem that, even in the sphere of the spoken drama, these requirements have been sadly disregarded recently, although the sensitive observer may now discern signs that indicate the approach of a change in this relation." Motion picture production is an art; the writing of photoplays is also an art, and a distinct and dignified profession. More and more is artistic worth becoming essential in all branches of cinematography. We would like to hear from others on the subject of the adaptability of stage plays for the screen; personally, we believe that original photoplays written solely for screen production will command greater consideration and higher remuneration during the new year.

It's the writer's own punch that generally gets him the pull.

Back from the Northland.

Just the other day, James Oliver Curwood, novelist and photoplay author, came out of the Northland. He has taken time to tell us of his journeyings and his methods of work. "I returned from my annual Northern trip only recently," writes Mr. Curwood, "and am now doing the final chapters of my new novel, which will soon begin serially. This, by the way, is my eleventh novel, the tenth, 'God's Country'—and the Woman,' which is ending serially in the Red Book, being the big January book to be put out by Doubleday, Page and Company. 'Kazan,' my last book, is now published in six different languages. Not until I finish this novel I am now on will I take up photoplaywriting again. Probably I shall begin in about six weeks. I gather my story and photoplay material on exploring expeditions, which are also big game expeditions. My various trips have taken me twice to the Arctic, where I lived with the Eskimo; three times to the Barren Islands, where I shot caribou and musk-ox; four times to Hudson Bay, where we had some fun with polar bears, walrus, and seal; and twice into the terra incognita, between the Great Bear and the Great Slave. During the past two years I have gone into that part of unknown British Columbia just under the Yukon, and two years ago my gold-seeking adventures pro-

ceeded when I turned over a rich discovery for \$28,500. On these British Columbia expeditions I take from fifteen to thirty pack horses, and usually two men. This year I went in with twenty-two horses, and didn't stop until I got near the Yukon; when we struck eastward, and returned through new and sometimes unexplored country. We struck grizzly, mountain sheep, mountain goat, and caribou. The cabin in one of the photos I send you is one in which myself and two companions put up in seven hours, as we saw bad weather coming on. The boards at the door are hewn with the axe; the stove pipe we carried for our 'emergency' stove in our outfit."

Nobody admitted to the Hall of Fame for four years. This seems to afford an opportunity for photoplay scribes.

Gathering Plot Material.

"It is on the Northland trips that I secure my material," continues Mr. Curwood. "On one trip I struck northward alone, with a compass for company, and was sixty-three days without sight of a human face. On horseback and afoot, I am planning stories and photoplays, and jot their skeleton plots down in a book I carry for that purpose. So valuable do I consider this plot book that I make two copies of it. When I get back to civilization, tough as a knot, I am a mill for work—and I have the advantage of having any number of plots to choose from. Of course, while novel writing is my big game, photoplaywriting is the pleasantest, and to me has been remunerative. I have no patience with the calamity howlers, and neither have I any patience with 90 per cent. of the dope that is handed out in insane efforts to make photoplaywriters. I regard photoplaywriting as a work in which one can put as much art and cleverness as in the best novel ever written, and the sooner this fact is recognized and accepted by photoplaywriters of the day, the better it will

be for the profession. In other words, I say, 'dignify the profession and the work,' and this can best be done by eliminating the howlings and the scremings of those who happen to believe that if they have one play accepted they are famous; and who, if their plays are not accepted, cry out for all the photoplaywriting world to hear."

Never detour when writing a photoplay.

Record for Last Year.

Mr. Curwood gives us his record for last year, saying that he played fair at the game by putting the best that was in him into the work. He says: "I wrote one hundred and forty-eight reels of photoplays and I sold one hundred and forty-seven. I believe I am safe in saying I get as high a price per reel as any writer in the business, and I never sell a reel under that price; and the reason I get that price is because in every photoplay I write I put as much thought and hard work as in a piece of fiction. That's the secret. The money is out for the stuff if the stuff is written; and the price depends on the quality. Once I was happy to get \$50 for a short story. My last series of short stories, ten in all, I sold for \$500 a story. And it's the same in the photoplay game. Quality counts, not howling. You probably have hundreds of hunters among your readers and will you tip them this for me? The greatest game paradise on the North American Continent—a stretch of over 1,500 miles of it, has been opened up by the new Grand Trunk Pacific, which stretches from Coast to Coast. But few people know this—that the Grand Trunk Pacific has brought the great Hudson Bay country, and the game paradise of central British Columbia, right to the doors of American hunters. Put them wise, and I'll be glad to give any of them information at any time." We think Mr. Curwood's chat of benefit to other writers. You see he has the note book habit and never per-

mits an idea to escape capture. While others are not so fortunate as Mr. Curwood in their search of atmosphere, yet with the note book habit and the habit of observation, there may be prime ideas right in one's own dooryard. And it is quality that counts. As Mr. Curwood remarks: "The manufacturer who pays \$25 a reel for stuff will go to almost any price if the stuff is strong enough." It is unwritten history that Curwood's biggest price was \$200 for a split reel, five hundred feet of film—but it made the manufacturer money.

Writers of photoplays will never object to low prices.

Sensible Stories.

We like to receive letters from newspaper men; there is a kind of Free Masonry between us, you know—and, "there's a reason." We think newspaper people the salt of the earth, and we have always argued that the boys and girls of the "city room" are the ones to add to the originality in photoplay land. Nine out of ten of the photoplay writing stars of to-day are former newspaper men and women. Don't misunderstand us—we said nine out of ten, and we can name 'em if necessary. The reason is obvious, good newspaper people are unconsciously schooled for the work, and once they get the hang of the "blamed thing" they have an advantage. We do not wish to see any of the "boys" start in wrongly, and so we shall comment on a letter, the writer of which shall be nameless. He says: "I am coming to you with an incident which I think throws a little light on the subject of why good stories do not appear on the screens. On Oct. 25 I sent to the company whose reputation I considered unimpeachable, a script, and working plan. It dealt entirely with Christmas. To-day, after keeping it five weeks, they returned the script. It is too late to send it elsewhere for this season. Is this a square deal? Surely two weeks was ample time for them to decide. It is just such lack of consideration that drives the writers away from the work. Such treatment disgusts the beginner. I wish you would take up this subject, for your views have an influence in the manufacturing councils." Now here is one of the "boys" starting in wrong. For four years past we have issued our annual warning against writing plots for the Fourth of July, Thanksgiving, and Christmas. We wrote a photoplay once as a Thanksgiving story and it came out as a Christmas present, and we wrote another for Memorial Day and all the "old soldier" stuff was eliminated and it appeared a farce-comedy. His script went through the usual editorial routine, five weeks. Had it been returned within two weeks following Oct. 25 there would have been but one doubtful marketing opportunity, and that one company might have had a holiday story in production. The day for the release applicable to this or that festival or holiday is passing. When you write and submit the Christmas story it is good for Christmas only. Write the kind of plots that are good all the year around if you wish to get anywhere.

Photoplay authors rush in where angels fear to tread.

It's a One-Reeler!

Time yet to enter the Artistic Ending Contest, and do not forget that the produced photoplay will be one reel—one thousand feet in length. Another point to remember is this: Do not try to improve upon the photoplay as it appears in type. You are given carte blanche on the remaining three hundred feet of film, but the unfinished plot as it appeared in type must not be altered to suit your inclinations. Do you know that every leader or sub-title, cut-in or otherwise, utilizes ten feet or more of film? Well it does, and leaders will cut down your footage woefully if you don't watch out. Then there seems to be an ambition to "vision back" in this Artistic Ending Contest. Young men shall dream dreams and old men shall see visions—we think that's the way it goes—but maybe this plot can be worked out without dreams and visions. What do you think about it? We want to state that of the hundreds of solutions already received, read, and recorded, there isn't an impossible script in the lot. The majority of them are models in construction and technique, although we will admit that some greatly exceed the three hundred feet of action essential. The race is not always to the swift; if you've given this contest some thought, come right in. The prizes will not be awarded, nor will the authors be known until the prize winning scripts are selected. This contest is beneficial to the real and near alike. There is nothing to lose and something to gain. You cannot beat \$50 for three hundred feet of action and screen and poster credit. You cannot have better production than Edison production—and if you lose—well, there isn't any one going to know about it!

LAW OFFICES OF
A. JAY MILLER
CHALFANT BUILDING
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December 3rd, 1914

In view of the annoyance and embarrassment occasioned Mr. William Lord Wright in the past few weeks by the statements in the circular letters of a Chicago enterprise to the effect that Mr. Wright had written a booklet for them for free distribution to would-be photoplay authors, and that he was in various other ways connected with this concern, permit me to say that Mr. Wright has taken up the matter and has effected a substantial cash settlement by way of damages for the injury caused him, and has obtained a signed statement admitting the representations to be erroneous.

Mr. Wright will vigorously prosecute all correspondence schools and enterprises of like character that trade upon his reputation as an author and critic in this manner in the attempt to gain business.

(Signed)

A. Jay Miller

THE FROHMAN AMUSEMENT CORPORATION

"NOTHING that could be questioned by the most critical censorship" is the order to scenario writers for the Frohman program. And "the punch" is there.

Stevie Frohman President

WILLIAM L. SHERRILL, Vice-Pres. and General Manager

18 EAST 41st STREET, NEW YORK

"YOUNG MRS. WINTHROP"

Two-Reel Edison Release for Jan. 1. Produced by Richard J. Ridgely.

Mrs. Winthrop Mabel Trunnelle
Her Husband Robert Connors
Scott, the family lawyer and friend Sigel Cooper
Mrs. Dunbar, of swift society Sally Crute

A story appeared several years ago in a periodical using this solution of the divorce problem. It is in all such cases most interesting to note the progress of literature from one field to another; literature to stage, perhaps, or pictures to vaudeville, or sometimes with positive suggestion such as this, even into the laws of a State. The idea is one of having the divorce lawyer or mediator become an agent of reconciliation instead of separation; a constructive instead of a destructive agent. Such a subject lends itself readily to forceful and emotional purpose.

As every one knows, family relationships in every-day life are confusing enough, and there is this possible danger of which the film has not altogether freed itself. It shows, however, a very carefully selected family, whose character creation, in fact, carries the play up to the last scene for which the play has its being. Perhaps its greatest claim is that it does not exceed what a similar well-to-do family would probably do, for Mr. Ridgely, the director, shows us a group of people that frequent their box at the opera, and yet, at home are beset with the usual human problems. He also, by means of his minor characters, creates a wholly realistic family atmosphere.

The break in conjugal contentment comes when the wife discovers that her husband is visiting a certain lady in the evening. It happens that this is on a matter of urgent business, but the wife has her lawyer—the family friend—arrange for a divorce. When it comes time to sign the preliminary papers in the case, he brings the couple together and by dissolving scenes pictures the courtship, and the happiest moments of the couple's life they, for the moment, entering into a full enjoyment of living them over. They see, of course, the follies of their quarrel, and make up, before the camera, by the two-thousand foot mark.

Custer's Last Scout (Universal, 101 feet, Jan. 9).—A scout who was with Custer before and at the last fight gives his version of events, antecedent to that famous affair. He meets a party of auto tourists, seats himself on the running board, and presto! His words are pictured by the well known and eminently tried Bison Company which includes such well-known actors as Sherman Bainbridge as the scout, Marie Wolcamp as the girl, and William Clifford the rival. According to the story, the fate of the event was very much influenced by the love of the two men for the girl. And it makes just such a picture as this company, under Director McKee, would naturally tackle, and throw for a gain up and down the field of Indian story and frontier soldiery they serve. The fight itself is historical, and as a well-known baseball Indian has remarked, one of the few instances to his knowledge where the Indian was pictured as having an even chance with his white brother.

A Scrap of Paper (Biograph, Dec. 15).—Bardol's adroit comedy, a classic example of one school of playwriting, is the inspiration for this two-part picture, produced with the care characteristic of the Biograph Company's handling of French subjects. Naturally, it is essentially a comedy of situations, rather artificial, but entertaining enough if one becomes concerned about the love affairs of Louise and Prosper and Mathilda and Anatole. Much of the first reel is exposition preparatory to the situation that gives the play its name. With Louise as the wife of a baron, the recovery of a love letter written to Prosper prior to her marriage, is deemed necessary. But Prosper is not ready to relinquish the note, so Suzanne, Louise's cousin, undertakes to find it. The plot is complicated and demands close attention if its full value is to be appreciated. The director should be complimented on his success in finding settings that impart the tone of a costly French estate, and his wise choice of players for the leading roles.

A Gentleman of Art (Imp-Universal, Jan. 15).—If any proof were wanting that Frank Crane can stage real melodrama, or if there were any doubt but that real melodrama, the counterparty of the kind that used to delight Bowery audiences—still exists, the present offering is one of the strongest proofs. It is hardly possible in these days of much melodrama, especially when a new arrangement of trap doors hardly constitutes a new plot, to pick out for undue praise any offering, however well presented, that in some way does not especially distinguish itself. Suffice that it is entirely good as such offerings go, and that its thrills of diamond smuggling and capture are as always highly exciting. The scenario is by Stuart Pa-

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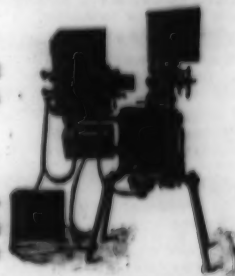
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Ashley Miller

"'Twas the Night Before Christmas"
Dec. 23

Charles J. Brabin

"The Premature Compromise"—2 parts
Dec. 25

Richard Ridgely

"The Colonel of the Red Hussars"
Dec. 18

Charles H. France

"Buster Brown Causes a Commotion"
Dec. 7

John H. Collins

"On Christmas Eve"
Dec. 16

Langdon West

"The Man Who Vanished"
Dec. 26

Charles "Doc" Ranson

"The Courtship of the Cooks"
Dec. 30

ton, Dorothy Phillips, William Welsh, Howard Crampton, and William Holubar are the emphasized cast, although the young smuggler with the striped suit, whose identity was not disclosed, impressed as being about the best type of the kind for this sort of a play, and certainly second to none in the cast in which he was found. The "artists" smuggle their diamonds in paint tubes, but the Secret Service people, sending their best girl detective to pose for one of the smugglers, are able to gain valuable information that eventually leads to the arrest of the slippery pair, and the pighting of trots between the young policeman and the detective assigned to the case.

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PRESENT NEEDS OF PHOTOPLAYS

(Continued from page 23.)

Into the discard the production is pushed and the man who pushes it begins anew to solve the problem. But he doesn't succeed and moreover he never will until he condescends to be the "enthusiastic youngster" and to heed the mandates of his "instructor"—the public. Then he will employ the combination in the manufacture of his photoplays—and they will be winners. And the more winners we offer to a waiting and suspicious public the more glorious will be the eventual triumph of the motion picture art.

It is a generally admitted fact among writers that every story cannot be "filmized." But those that have survived the first elimination test, must still submit to another. Whether they be classed as comedy or drama they must be replete with action. For it is action and not word of mouth that speaks from the screen. And the construction of the scenario plays the big part in outlining the action.

As a literary effort, a scenario may be a gem, but if it is inconsistent, incoherent, or abundant with excessive verbiage, it is worthless. Unlike a suit, which is altered to fit the wearer, the scenario, instead of being made to fit the capabilities of the actors, must be written to please the public. By admitting that his scenarios are made to suit certain talents of his actors, a producer confesses, *ipso facto*, that he employs no real actors.

With a scenario properly constructed according to all the existing laws of derful actors, working on a wonderful ready to begin work on it. But unless he has at his command actors who can do justice to the characters in his story, he is defeated in his efforts to raise the standard of motion pictures. It is a repetition of what I said before—let alleged actors interpret the characters and the story will hit the trail for the land of "never-was."

Scenery, as I already have stated, is an equally important adjunct to the success of a production. Surround wonderful actors, working in a wonderful story, by feebly-faked scenery and the production is destined for the toboggan. That fact was uppermost in my mind when I produced "The Italian." For weeks I toiled laboriously over the script, until I had the courage of my convictions that it was flawless. I had actors, plenty of them, but none to play the title-role as I thought Mr. GEORGE BERAN could play it. So I obtained the services of Mr. BERAN and remained, therefore, consistent with my theory.

An obstacle confronted itself in the shape of a prescription in the scenario that this, that and the other scene be made in Italy. I searched for scenery in California that might be substituted. Could I "get away" with it? No. So I decided to send Mr. BERAN to Italy.

Present needs of the photoplay may be few and far between. They, moreover, may by some be deemed inconsequential. But I feel safe in asserting—and being emphatic in my assertion—that when our American producers, en masse, fill the loopholes in the imperfect photoplay—then, and not until then, will the motion picture have arrived at its acme.

LICENSED FILM RELEASES

Monday, Dec. 28.

(Bio.) The House of Silence. Dr.
(Edison) Mr. Daly's Wedding Day. Com.
(Esa.) Swedish Collects for Charity. Com.
(Kalem) The Black Sheep. Two parts. Dr.
(Lubin) Patsy Holivar Series No. 1—"Patsy at School." Com.
(Pathe) Pathe's Daily News, No. 89, 1914.
(Relig) The Flower of Faith. Two parts. Dr.
(Relig) Hearst-Bell News Pictorial, No. 87.
(Vita.) The Product. Dr.

Tuesday, Dec. 29.

(Bio.) The Crimson Moth. Two parts. Dr.
(Edison) The Lesson of the Flame. Sixth of "Olive's Opportunities" Series. Dr.
(Esa.) The Way of the Woman. Dr.
(Kalem) Love, Oil and Grease. Com.
(Lubin) A Cowboy Pastime. Com.
(Relig) Cactus Jack, Heart-Breaker. Westerns.
(Vita.) The Plot. Special. Two parts. Dr.

Wednesday, Dec. 30.

(Edison) The Courtship of the Cooks. Farce-Com.

(Esa.) Two Dinky Little Dramas of a Non-Serio Kind. Com.
(Kalem) The Deviliet. Two parts. Dr.
(Lubin) The Intriguers. Two parts. Dr.
(Pathe) Pathe's Daily News, No. 90, 1914.
(Relig) The Old Letter. Dr.
(Vita.) Forcing Dad's Consent. Com.

Thursday, Dec. 31.

(Bio.) Two Stray Souls. Dr.
(Esa.) Snakeville's Rising Sons. Westerns Com.
(Lubin) Fate and Fugitive. Special. Two parts. Dr.
(Mina) The Siege of Lige. Com.
(Relig) Hearst-Bell News Pictorial No. 88.
(Vita.) Love Will Out. Com.-Dr.

Friday, Jan. 1.

(Bio.) The Efficiency Squad. Com.
(Bio.) Diogenes' Weekly No. 4-11-14. Com.
(Edison) Young Mrs. Winthrop. Two parts. Dr.
(Esa.) The Shanty at Trampling Hill. Two parts. Dr.
(Kalem) Getting Father's Goat. Com.
(Lubin) A Clean Slate. Dr.
(Relig) Wise for Feet. Farce-Com.
(Vita.) Annie's Portrait. Com.
(Vita.) Battleground. Ede.

Saturday, Jan. 2.

(Bio.) All for the Boy. Dr.
(Edison) Uncle Trusty. Dr.
(Esa.) Broncho Billy and the Escaped Bandit. Two parts. Dr.
(Kalem) The Girl Telegrapher's Peril. Eighth of the "Heads of Holes" Series. Dr.
(Lubin) He Gave Him a Million. Com.
(Lubin) What He Forgot. Com.
(Relig) Learning a Lesson. Dr.
(Vita.) In the Latin Quarter. Two parts. Dr.

MUTUAL FILM RELEASES

Monday, Dec. 28.

(Amer.) When a Woman Waits. Two parts. Dr.
(Karlson) (Title not yet announced.)
(Rel.) Our Mutual Girl No. 50. Top.

Tuesday, Dec. 29.

(Beauty) Love Knows no Law. Dr.
(Mal.) The Baby's Ride. Dr.
(Thau.) Lucy's Movement. Two parts. Dr.

Wednesday, Dec. 30.

(Amer.) The Unseen Vengeance. Dr.
(Broncho) The Face on the Ceiling. Two parts. Dr.

Thursday, Dec. 31.

(Domino) A Flower in the Desert. Two parts. Dr.
(Karlson) (Title not yet announced.)
(Mutual) Weekly No. 100.

Friday, Jan. 1.

(Kay-Bee) The Deadly Spark. Two parts. Dr.
(Princeton) When Fate Rebelled. Dr.
(Thau.) Shop the Sentinel. Dr.

Saturday, Jan. 2.

(Karlson) (Title not yet announced.)
(Rel.) A Banquet Maiden. Two parts. Dr.
(Royal) Putting It Over. Com.

UNIVERSAL FILM RELEASES

Monday, Dec. 28.

(Imp) The Submarine Spy. Two parts. Naval. Dr.
(Powers) Pickle Holes. Com.
(Victor) Virtuoso. Dr.

Tuesday, Dec. 29.

(Crystal) The Fat Girl's Romance. Com.
(Gold Seal) A Study in Scarlet. Two parts. Dr.
(Nestor) When It's One of Your Own. Dr.

Wednesday, Dec. 30.

(Animated Weekly) Number 147.
(Edison) Within 48 Hours of His Life. Two parts. Westerns Dr.
(Joker) The Village Postmaster. Com.

Thursday, Dec. 31.

(Imp) Winning the Prize. Com.-Dr.
(Rel.) Winning the Prize. Melod.
(Sterling) Love and Water. Com.

Friday, Jan. 1.

(Nestor) Pruning the Movies. Com.
(Nestor) Mt. St. Bernard, Switzerland. Ede.
(Powers) No release this week.
(Victor) The Beautiful Unknown. Three parts. Dr.

Saturday, Jan. 2.

(Bison) In Jungle Wilds. Two parts. Dr.
(Frontier) Christmas at Lonesome Gulch. Westerns Dr.
(Joker) A Mixed Up Honeymoon. Com.

LICENSED FILMS

Sophie's Sweetheart (Kalamazoo, Dec. 10). Victor Fotel, Harry Todd, and Margaret Joseph once more in their amusing drolery. The offering has not as much to recommend it as some of those in the past, although it does bring a few moments of noisy enjoyment. Sophie's father favors one man, her mother another, while that young lady, the while they are quarreling, elopes with the man she wants.

A Question of Clothes (Vitascope, Dec. 17).—The plot of this story, written by W. A. Tremayne, is slight, but adequate for a brief light comedy presenting Norma Talmadge in the role of a boy. The disguise is assumed when, to avoid marrying a man selected by her guardian, the girl climbs out of a window at night and seeks refuge at the home of a friend. With her hair concealed under a wig and a natty suit in place of a woman's gown, the runaway is introduced as a cousin of the girl with whom she is staying. Complications arise when the male-belle boy is seen affectionately placing an arm around the waist of the young hostess. Even the guardian is for a time deceived by his ward's disguise; but, of course, the truth is discovered after a few days, and the suitors are so shocked that he voluntarily withdraws. Van Dyke Brooke directed the picture and acted the guardian. Charles Brown made a ludicrous figure of the unwelcome admirer.

ELEANOR WOODRUFF LEAVES PATHE

Eleanor Woodruff announced last week that she had terminated her engagement with the Pathe Company, where she has been a feature star for the past two years. Miss Woodruff says that she has no plans to announce for the future, but it is said that a big producing company is offering inducements to secure her services in feature productions.

After the Edison Fire



Grace Goodall as Queen Fantasma

WE are very happy to announce that we saved all the negatives of forthcoming Edison films, including the five-reel "Fantasma."

We will be able to keep all release dates and make shipments promptly so as to effect this result. Everything will go forward just as surely as if the fire had not occurred; we have made ample arrangements to this end.

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WALLACE C. CLIFTON

SCENARIO WRITER—Selig Polyscope Co., Los Angeles, Cal.

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Love's Acid Test—One Traveller Returns—The Abyss—Till Death Us Do Part (2 parts)



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REVIEWS OF FEATURE FILMS

"THE THREE OF US"

Drama in Five Parts. Adapted from the
Play of the same name. Produced by
the Rolfe Photoplays, Inc. Directed by
John W. Noble.

Rhy MacChesney Mabel Tallaferrro
Clem Creighton Hale
Sonny Master Stuart
Steve Towney Edwin Carewe
Louis Beresford Irving Cummings
Minnie Madeline Claire
Mr. Hix Harry Smith
Mrs. Hix Marjorie Kello

Early scenes in this picture, that after
a time develop real dramatic force, are
made interesting largely by reason of the
able performances given by Mabel Tallaferrro
as Rhy, Edwin Carewe as Steve and
Creighton Hale as Clem. To complete the
quartet responsible for the strong human
note struck right at the start of the story,
mention should be made of Master Stuart,
a winning youngster in the role of Sonny,
whose future, like the futures of Rhy and
Clem, depends on the problematical value
of "The Three of Us" mine.

Those who carry pleasant memories of
Miss Tallaferrro in stage plays will not be
surprised at the sympathetic quality of her
acting, but previous to this they have had
no means of knowing how well she could
adapt her art to the screen. Her features
photograph clearly and she never gives the
appearance of straining after effects.
Director Noble was indeed fortunate in hav-
ing so suitable a player to interpret the
plucky heroine of this mining town drama.
The virile personality of Mr. Carewe makes
him an equally wise selection for the char-
acter of Steve, whereas Mr. Hale has the
boyish looks and impetuosity needed for the
role of Clem. Irving Cummings, satisfac-
tory throughout the film, must be
credited with a particularly realistic piece
of acting in his light scene with Carewe—
a startling natural encounter even in this
day of fights with actual, rather than
feigned punches.

In its development, the story is clear,
with enough plot and a fair degree of
suspense. Locations suffice for a Colorado
town born of a mining boom and interior
settings are all that the action requires.
During one scene, that of a party given
by a Mr. and Mrs. Hix, it may appear that
some of the evening gowns suggest New
York more than a primitive community;
but it is no doubt true that city styles
are occasionally maintained by the wealthy
social leaders of an otherwise simple town.
Miners are such a mixed lot that almost
anything is possible.

The drama in "The Three of Us" is
based on the efforts of Louis Beresford, a
plausible scamp, to take Steve's place in
the affections of Rhy and to steal Steve's
mine when he learns that after years of
fruitless search, ore has been found. A
claim must be registered by noon of the
day following the discovery, otherwise the
option will have expired. Clem, Rhy's
brother, who is anxious to get money with
which to go to New York, overhears the
conversation between his sister and Steve,
and, bribed by Beresford, tells where the
papers are hidden. When they disappear,
Steve blames the girl, but soon she has
a chance to prove her loyalty by riding
across the mountains to register the claim.
It is a question of minutes, for Beresford
recovers from an encounter with Steve
that he may follow and assert prior own-
ership to the property. After the habit of
villains, he is just too late.

Director Noble has made a first rate
picture out of a play that lends itself very
well to the needs of Western melodrama.
D.

"SPRINGTIME"

Drama in Five Parts. Based on Booth Tar-
lington's Play of the Same Name. Pro-
duced by the Life-Photo Film Corpora-
tion.

Val De Valette William H. Tooker
Raoul De Valette Frank Holland
Richard Steele Charles Travis
Father O'Hara E. J. Flanagan
Gilbert Steele Bert Gardner
Wolf Edward F. Rossman
Crawley De Valette Florence Nash
Madeline De Valette Florence Nash
L'Academie Adele Roy
Marguerite Sue Halford
Louise Armin Tooker

Florence Nash, and those supporting her
in this adaptation of Booth Tarlington's
romance, journeyed to New Orleans and St.
Augustine in quest of suitable locations.
That they found them is abundantly evi-
denced in five reels of highly picturesque
quality. The period of the story is about
1812; the locale, New Orleans, and it is
here, in the pretty gardens and fine old
mansions that we meet Madeline De Valette
and her proud father, whose motto is, "We
hold our women sacred." The dignity of an
old French family is well suggested through-
out the picture. The best dramatic conflict
is found in the clash between Valette's un-
compromising sense of honor and Madeline's
flouting of tradition when she meets a man
capable of arousing her love. The War of
1812 and the preparations for the defense
of New Orleans, occupy a secondary place
in the plot.

Madeline is introduced as the most in-
nocent of ingenues, who, for all her lack of
knowledge, instinctively feels that Raoul,
her father's cousin is not the man she ought
to marry. But Valette has set his heart on
the match as a suitable step towards pre-
serving the aristocratic family name in
America. On the adjoining estate live the
Steeles, and it remains for young Gilbert
Steele to awaken emotion in the heart of
Madeline. A five minutes' conversation is
quite sufficient to convince both of the
young people that they were just made for
one another. But Gilbert is going to the
war with Wolf's volunteers and Madeline's
dance, Raoul, is in the house preparatory
to making her his bride. The course of true
love has an unfortunate beginning, the more
so when Gilbert is kicked out of the door be-
cause he indiscreetly ventures to show his
affection.

Prudence having been entirely swept
aside, Madeline attempts to follow her lover
to the war, but is left to wander about in
the woods all night, while her father heads
a searching party. The girl appears the fol-
lowing morning about breakfast time, but
her reputation, it seems, is lost for good
and all. Valette burns candles on the
chapel altar, as for the soul of one who
is dead, and Raoul thinks it an opportune
time to return to his Creole sweetheart.
Under the weight of misfortune, made more
unbearable when Gilbert is reported killed,
Madeline loses her mind and does not re-
cover it until the youth returns and exerts
the influences of prayer and love.

Florence Nash presents Madeline with
considerable feeling, and in the earlier
scenes, with humor. William H. Tooker,
Frank Holland, and E. J. Flanagan are
other conspicuously able players in an ex-
cellent cast. Costumes appear to be cor-
rect and, as mentioned before, the settings
for this romance are notably fine. Its chief
defect is protracted emotionalism in the
same key that is apt to become monotonous.
D.

C. M. Thall has been appointed manager
of the Kleine office at Minneapolis.

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"THE SCORPION'S TING"

A Two-Part Kalem Drama Written by C. Doty Hobart and Directed by Robert Vignola. Released Jan. 6.

The Father Henry Hallam
The Daughter Alice Hollister
The Attorney Robert Walker
The Thief Harry Millard

After a very plausible, at times forceful and certainly ingenious exposition of crime, not staged in the usual hysterical manner, but rather as a logical exposition of the facts in the case, the offering ends with a kind of a "Lady or the Tiger" effect. The author, C. Doty Hobart, explains the possibilities which are most probable. These are whether the girl will drown the man who has killed her father or whether she will hand him over to the police, since she has found out at last the perpetrator of the crime. The Board of Censors have so far co-operated with the company as to desire to have the opinions of the many who will see this picture sent to them that they may gauge the state of public mind in regard to crime in general. The idea is a good one, but just what information the learned board will be able to derive from its communications is not very clear.

Kalem's histrionic asset in the person of Alice Hollister takes the part of the girl. The author's greatest fault is in placing her at the very beginning of the film with the weapon of crime in her hand, but with this exception the offering departs radically from the usual. A very convincing trial with the testimony allows the girl to go clear, although her father's murderer remains still unsolved. At a seaside resort she meets the murderer and thief and becomes engaged to him. He slips a ring over her finger, and it is the same that was stolen the night of her father's murder.

From then on the offering takes on a partly psychological trend as each imagines what will happen when they go canoeing together. She pictures herself as upsetting the canoe and pulling him and herself to a watery death. He visions his promise of reformation and a happy return to land. It is then that the pertinent question, put to the audience, breaks through the illusion of the drama with the same effect as a direct question directed to the audience, produced in a recent drama of the stage. The most evident fact of this highly commendable play is the clever scenario writing of Mr. Hobart.

"CAST UP BY THE SEA"

Two-Part Kalem Drama Written by Joseph Poland and Directed by Keanan Buel. Released Jan. 4.

Both as sailors Alice Joyce
Her Father Ben. Ross
A Fortune Hunter Joe Austin
A Professional Gambler Guy Combs

"Studio" efficiency is visible in the parts of the picture which were produced on the ocean vessel, for we take it that no time was wasted on the voyage to Florida, on which journey this scenario was partly staged and that it was finished on the Coast lands of Florida, which do very nicely as substitutes for deserted islands where castaways are usually found. The play is rather easy to stage, and this fact has at times led to a little carelessness in its presentation.

The girl marries the fortune hunting count, as her father has a decided objection to the professional gambler, who seems to be the better man for all of that. The latter, for no very definite reason, follows the couple on their honeymoon, this being on a big ocean steamer once more. Their destination must have been a long way off, for they are cast upon what from similar stories we should judge to be, a South Sea island. There the gambler proves his superiority. Quite a few scenes are devoted to the elementary fashion of living that is necessitated. Then the gambler builds a raft and is about to go away with the woman, who seems willing enough, but her bundle opens and discloses what an attentive audience may guess to be baby clothes in the making, and he renounces his position on the very frail raft, which took six months to make, and while she and her husband are saved, the other man dies on the sands. The best bit in the film is where a satchel came floating ashore, and she thanked God for thread and needles. The scenario and its staging is hardly up to the Kalem standard.

A Study in Scarlet (Gold Seal, Dec. 29). Based on Conan Doyle's story and introducing our old friends, Sherlock Holmes and Dr. Watson, this two-reel film leaves a sense of incompleteness in that it does not follow the course of the detective's deductions. In searching for the murderer of a man found dead in a vacant house, Sherlock Holmes sends his assistants, a crowd of street gamblers, to find a "caddy" driving a horse and with three old shoes and one a new shoe on the right hind foot. The boys find the "caddy," and he proves to be the man, but the audience never knows the process of reasoning that led Holmes to suspect him. Missing this omission it is a first-rate melodrama, introducing very few scenes of the summer period in the West. The greater part of the second reel is of this Western character, accounted for by the "caddy's" relation of his early days in America, where the feud, ending in the murder, had its origin. Frances Ford plays Sherlock Holmes, and Jack Frances is Dr. Watson.

ON THE PACIFIC COAST

(Continued from page 27.)

range. Mix in a joking spirit said: "Well, old timer, there are only two of us buffalo killers left." The aged scout took the remark seriously and rebuked Mix. As this noted cowboy actor is unused to rebukes, he retorted in kind. The language is cen-

sored from this story, however. Now these two old scouts are friends no more.

Inevitably soon will have its own post office, the population of that film municipality being far in excess of the number demanded by Uncle Sam. A large hotel soon will be constructed there also.

Christmas spirit is in the air. The colony is preparing for scores of individual doings and events. Mona Darkfeather is filling in her spare time making useful presents for a number of little Indian children and for some of their parents. Of these the colony has many.

The excellent team work of Director William D. Taylor and the star, Carlyle Blackwell, was manifested in the first picture put on since Taylor joined the studio. It was "The Last Chapter," and the run revealed something above the average.

J. P. McGowan, the injured Kalem director, still is in the hospital and will remain there several weeks. However, this does not prevent the plucky invalid from virtually directing, at long range, "The Hazards of Direction." Mr. McGowan also is preparing the scenarios for coming pictures while doctors and nurses look on and wonder.

Fred Granville, the cameraman who went into the Arctic regions for the Sunset Company, is back in Los Angeles, hale and happy.

W. E. WING.

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